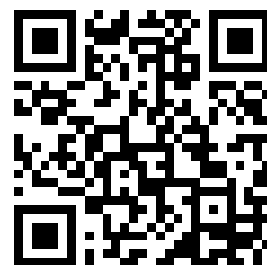


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No. 5.

# THE DELINEATOR



MAY  
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1902

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# THE DELINEATOR

MAY

## EDITORIAL CHAT

THIS number of The Delineator is put into the hands of subscribers with every confidence that it will be pronounced the finest specimen of a woman's magazine that has ever been issued—that it leaves nothing to be desired in its fashions, in the value and timeliness of its household matter, in the interesting quality of its literature, and in the beauty of its illustrations. The appreciation of the women of America is shown in the addition of 150,000 names to the subscription list during the first three months of this year.

show the immense strides made in this art.

In the Athletic series Edwin Sandys, the famous expert, will discuss Swimming—its value as an exercise for women, how to become proficient, and fancy swimming. The pictures to accompany this article are the most remarkable of the kind that have ever been made.

Marguerite Tracy will contribute Five Minutes Grace, an admirable story clever in dialogue and original in plot; and Margaret Whillans Beardsley, who is well known for the excellence of her work,

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The publication, some time ago, of an article on Old Blue China, aroused such interest and involved so much correspondence, that a supplementary chapter was planned to give collectors the information desired, and this will appear, fully illustrated, in the number for June.

Portrait Photography of To-Day will be interestingly treated by J. C. Abel, and many representative pictures by the leaders of the new school will be given. A comparison of these pictures, with portraits taken only a few years ago, will

has written a bit of strong fiction in When Justice Was Appeased, the pictures being by C. H. Stephens. The third paper in Dr. Murray's series on Child Training will deal sympathetically, yet wisely, with the disobedient child and discuss with parents the vexed question of rewards and punishments.

In the Departments will be presented matter of interest for every branch of the household—Summer Furnishings, Cookery, the Garden, etc.; and there will be also the ever-entertaining Pastimes for Children.





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VOL. LIX.

No. 5.



174 D.

175 D.

176 D.

*Early Summer Shirt-Blouses.*

DESCRIBED ON PAGES 749 AND 750.

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177 D.

178 D.

*Summer Afternoon Gowns.*

DESCRIBED ON PAGES 750 AND 751.

730

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MAY, 1902.





179 D.

180 D.

*Summer Afternoon Gowns.*

THE DELINEATOR.

DESCRIBED ON PAGES 751 AND 752.

737

MAY, 1902.





181 D.

*A Smart "Gibson" Toilette.*

THE DELINEATOR.

DESCRIBED ON PAGE 733.

MAY, 1902.

738





182 D.

183 D.

*Eton Toilettes.*

DESCRIBED ON PAGES 753 AND 754.

739

THE DELINEATOR.

MAY, 1902.

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184 D.

185 D.

*Attractive Stylistics.*

THE DELINEATOR.

DESCRIBED ON PAGE 754.

MAY, 1902.

740





186 D.

187 D.

*Shirt-Waist Costume and Morning Toilette.*

THE DELINEATOR.

DESCRIBED ON PAGE 755.

741

MAY, 1902.





188 D.

189 D.

*A Handsome Tailor Gown and Coat Wrap.*

THE DELINEATOR.

DESCRIBED ON PAGE 756.

742

MAY, 1902.





190 D.

*A Bolero Toilette.*

DESCRIBED ON PAGE 757

743

THE DELINEATOR.

MAY, 1902.





191 D.

192 D.

*Desirable Street Styles.*

THE DELINEATOR.

DESCRIBED ON PAGE 757.

MAY, 1902.

744





193D

194D

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*Visiting Gowns.*

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195 D.

196 D.

197 D.

THE DELINEATOR.

*Novelties in Shirt-Waists.*

DESCRIBED ON PAGES 758 AND 759.

746

MAY, 1902.







# FASHIONS OF TO-DAY

The latest innovation in both shirt-waists and bodices is the "Gibson" effect, characterized by extreme breadth across the shoulders achieved by means of one or more wide, tapering plaits. A stylish example is shown in a shirt-waist having both the fronts and the back laid in a plait at the shoulder and stitched down to yoke depth, while there is a cluster of forward-turning tucks at the centre of the back and tucks or gathers at the neck in front. A removable stock-collar is a feature of interest, and the sleeves are in regular shirt-waist style. The mode is suitable alike for moiré and heavy plain silks and for wash fabrics such as piqué, madras, linen and duck. The machine-stitching, which is the only decoration, may be in self or contrasting color.

Another "Gibson" shirt-waist is constructed with the back whole and smooth save for slight gathered fulness at the waist-line; breadth is given the fronts by backward-turning plaits extending from the shoulder and partly concealing the arm-hole. A left breast-pocket may be inserted, and the waist may be made with or without a body lining.

There is both novelty and good style in a new bodice that is marked by the same features that distinguish the shirt-waists described above. The fronts, which have two backward-turning plaits in "Gibson" style, are open to reveal a vest that is slightly pouched at the waist-line, while the back is similarly plaited and is further marked by a plaited postilion. A peplum may be added, and for development in handsome silks or batiste the sleeves may be in elbow length. Contrasting fabrics will unite well in the mode, which will be alike becoming to both slender and well-proportioned figures.

Those whose tastes incline to tailor effects will appreciate a new double-breasted bodice with seams to the shoulders and with or without a centre-back seam. A postilion back is another item of interest, and the close-fitting, two-seam sleeves may be completed with turn-back cuffs or left plain. This mode will be unusually attractive in some of the new cheviots or heavy canvas weaves. Buttons and machine-stitching provide ornamentation.

A smart Spring jacket in collarless Eton style, with a vest, may be made with or without the postilion, belt or centre

seam and is alike appropriate for developing light-weight woollen fabrics and heavy linens or duck.

An effective contrast may be achieved by forming the vest of a harmonizing material; braid and buttons will provide the correct decorative touch.

Those who admire the Norfolk jacket will appreciate a modified design which has a yoke-facing and plaits laid on the box front, while the back is half-fitting. The belt, which is passed beneath the applied plaits, may be omitted. This mode will be particularly approved to wear with a walking skirt made of the same goods as that used for the jacket.

A charming design for thin fabrics is represented in a box-plaited shirt-b blouse, the plaits outlining a yoke in front. There are three box-plaits in the back, and the closing is invisibly made beneath the centre one. The neck may be made high or slightly pointed, and the sleeves are box-plaited to correspond with the back, being completed with cuffs.

A waist that may be readily transformed into an evening mode is always a welcome addition to the wardrobe. An example of this type is in low-necked style with short elbow sleeves and the front becomingly pouched, the back being slightly full and closed at the centre. A bertha outlines the neck, and frills give a finish to the sleeves. A separate guimpe made to open at the back and to be fashioned of all-over lace or fancy tucking may be worn when the high-necked style is desired. Net, mull and similar sheer goods are appropriate for the bodice.

A shirt-waist with sailor collar and removable chemisette is a popular Summer design and will be equally satisfactory developed in contrasting woollen or wash fabrics.

Skirts continue close-fitting about the hips, with the exaggerated flare at the lower edge, and when intended for street and ordinary wear are made just long enough to escape the ground. A new skirt in instep length may be in one or two-piece circular

style with an inverted box-plait or gathers at the back, and with or without the slightly rippled and graduated circular flounce from beneath which the skirt should be cut away. Striped, plaided or other fabrics to be made up with matched bias edges or a lengthwise or crosswise fold in front are especially adaptable by this design.



FIGURE NO. 202 D.—This illustrates a LADIES' PROMENADE TOILETTE.—The patterns are Waist No. 5907, price 9d. or 20 cents; and Skirt No. 5916, price 1s. or 25 cents.

(For Description see Page 760.)



# DESCRIPTIONS OF LADIES' FIGURES

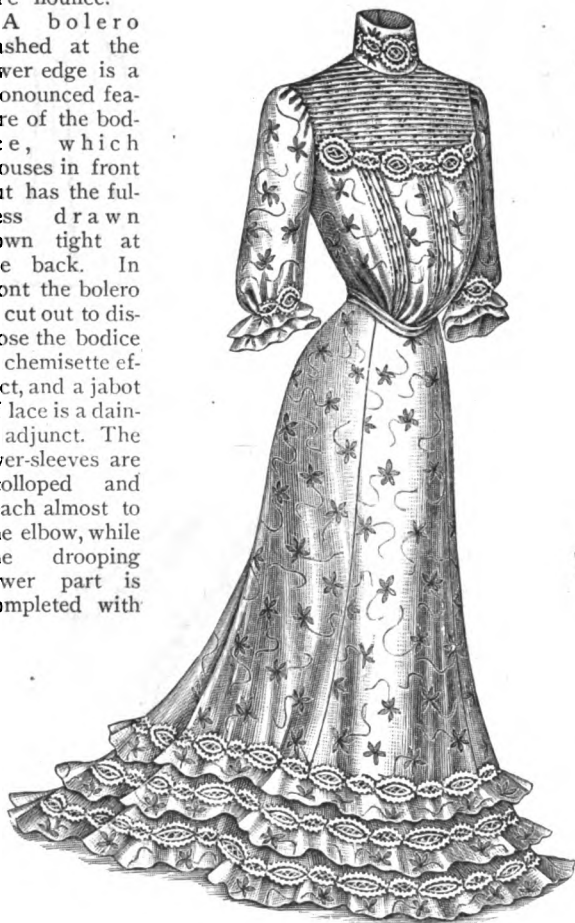


FIGURE ON FIRST PAGE OF COVER.

This represents a Ladies' waist and skirt. The waist pattern, which is No. 5903 and costs 9d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure and may be seen differently developed on page 760. The skirt pattern, which is No. 5931 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may also be seen by referring to page 769.

A dainty, fluffy effect is given in this gown of white silk organdy and corded mousseline, frosty Irish point affording a note of relief. Three pieces are included in the skirt, which flares at the bottom, the flare being heightened by a graduated circular flounce. At the back the fullness may be regulated by gathers or a box-plait, and a long or short sweep may be employed. A hip yoke of the lace is added, and a band of the same is used to head the flounce.

A bolero slashed at the lower edge is a pronounced feature of the bodice, which blouses in front but has the fullness drawn down tight at the back. In front the bolero is cut out to disclose the bodice in chemisette effect, and a jabot of lace is a dainty adjunct. The over-sleeves are scalloped and reach almost to the elbow, while the drooping lower part is completed with



5910

and outlined with lace appliqué. Black dotted net over white taffeta silk will be very pretty, and a black chiffon jabot can be used. Embroidered batiste is extremely smart, as are also embroidered and printed mulls. A charming gown would be of mode and white foulard, with one of the new filet laces to trim. The blouse could be of tucked



5910

LADIES' COSTUME: CONSISTING OF A TUCKED WAIST OR BODICE, CLOSED AT THE LEFT SHOULDER AND SIDE, WITH DEEP YOKE, AND FULL-LENGTH OR ELBOW SLEEVES; AND A FIVE-GORED FLARE SKIRT, WITH LONG OR SHORT SWEEP, AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND THREE OR FEWER CIRCULAR RUFFLES, AND WITH OR WITHOUT THE DIP.

(Described on Page 760.)

mousseline or silk mull. Crêpe de Chine, Lansdowne, and silks and satins are recommended.

a cuff in pointed outline, a lining supporting the whole. A straight collar of the corded goods headed by a band of lace and a velvet belt with crossed ends complete the neck and waist respectively.

Ecru batiste having medallions of tucked mull let in would be stylish, the medallions being made over pink silk

FIGURES NOS. 174 D, 175 D AND 176 D.—EARLY SUMMER SHIRT-BLOUSES.

FIGURE NO. 174 D (PAGE 735).—At this figure a neat shirt-waist or shirt-blouse is displayed. The pattern, which



This gown is exceptionally dainty as here shown in dotted lawn, relieved with edging, insertion and rows of black velvet ribbon. A deep yoke outlined by a pointed bertha is the most pronounced feature of the waist, which puffs out becomingly in front. At the back a closing is arranged, and the slight gathered fulness at the waist-line is

made up after this design, and a yoke of tucked white mousseline might be introduced. Figured black-and-white satin foulard is a stylish fabric, and filet lace in cream or pale yellow may be used to trim. White crêpe de Chine would make up effectively, with a yoke of Carrickmacross lace.

FIGURE NO. 180 D.—(PAGE 737).—LADIES' TOILETTE. This combines a waist and skirt for ladies. The waist pattern, which is No. 5953 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is again represented on page 759. The skirt pattern, which is No. 5917 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again on page 769.

Appliqués and bands of white Chantilly ornament this gown of figured heliotrope-and-white India silk. Box-plaits stitched to graduated flounce depth modify the skirt, which is in seven gores and may have gathers or an inverted box-plait at the back. A long or short sweep may be employed, and the skirt is made over a five-gored foundation.

The bodice is a smart new style introducing a vest and collar of tucked mousseline. Long, tapering revers outline the vest, which blouses with the fronts. Across the



LADIES' TWO-PIECE COSTUME: CONSISTING OF AN ETON JACKET, WITH BELL OR PLAIN COAT SLEEVES, AND WITH OR WITHOUT PEPLUM, POSTILION, BELT OR CENTRE-BACK SEAM; AND A FIVE-GORED FLARE SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND WITH OR WITHOUT A GRADUATED, SLIGHTLY CIRCULAR FLOUNCE THAT MAY EXTEND ABOUT THE SKIRT OR TERMINATE AT THE SIDE-FRONT SEAMS, AND FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY, AND IN SWEEP OR ROUND LENGTH AND WITH OR WITHOUT THE DIP.

(Described on Page 762.)

drawn down tight. A straight collar completes the neck, and the elbow sleeves have lace-edged frills. The ribbon belt is bowed at the back.

A scalloped circular flounce covered with gathered ruffles gives a fluffy effect at the lower edge of the skirt, which is five-gored and has gathered or box-plaited fulness at the back. It is suitable for a long or short sweep.

White Swiss showing raised dots of black would be *chic*

shoulders the back is smooth, but slight gathers are arranged at the waist-line. The peplum is a novel addition, its joining being concealed by a girdle of panne. The elbow sleeves have turn-back cuffs and frills of the mousseline, tucked.

Embroidered batiste in one of the écriu shades will combine well with tucked mull and batiste appliqué. Louisine in pale-blue would be exquisite with Irish lace bands, and a girdle of black velvet studded with steel cabochons. Veil-



ing in mode or light-tan would be smart with applications of point Venise or Cluny lace. The revers could be of pale-blue satin bearing appliqués of the lace, with a vest of creamy, lace or net introduced.



FIGURE NO. 181 D.—A SMART "GIBSON" TOILETTE.

FIGURE NO. 181 D (PAGE 738).—A shirt-waist and skirt are combined at this figure. The shirt-waist pattern, which is No. 5915 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and may be seen again by referring to page 764. The skirt pattern, which is No. 5916 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown in a different effect on page 767.

The "Gibson" styles are generally becoming, a feature that accounts for their growing popularity. At this figure a blouse and skirt on these lines are introduced, cross-barred Marseilles being the fabric selected, with bias strappings of the same for a finish. The skirt is five-gored and flares attractively toward the foot. It has the customary box-plait at the back, while plaits at each side of the front apparently held down by strappings emphasize the "Gibson" effect. The skirt may be in sweep or round length, and three of the strappings around the bottom give a pretty finish.

Deep plaits extending from the shoulder in front individualize the blouse, which puffs out over the belt. A closing is arranged at the centre with pearl buttons, and the back is smooth across the shoulders, but has slight gathered fulness at the waist-line. The sleeves are of the regulation shirt type completed with link cuffs. A neck-band finishes the upper edge, over it being worn a high collar ornamented with a tie of the same material having crossed ends secured with a pearl buckle. The belt is also of the same fabric and closes in front with a fancy buckle.

Blue-and-white striped percale would make up effectively in this gown, and embroidery might be used for garniture. Another *chic* production would be in white cotton Bedford cord, with rows of wash braid or strappings of the material for a finish. Madras, silk gingham, mohair, Swiss, zephyrs, and the numerous silk, and silk and linen mixtures are also appropriate.



FIGURES NOS. 182 D AND 183 D.—ETON TOILETTES.

FIGURE NO. 182 D (PAGE 739).—This combines a Ladies' stock, jacket and skirt. The stock pattern, which is No. 5925 and costs 6d. or 10 cents, is in three sizes, small, medium and large, and may be seen in another development on page 766. The jacket pattern, which is No. 5858 and costs

9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 5931 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may be seen again by referring to page 769.

Satin foulard in one of the new black-and-white designs was the fabric chosen for the skirt shown at this figure, black Escorial lace in band effect being used to decorate the flounce. The skirt is of the three-piece type with a flare at the foot. Gathers or an underfolded box-plait may be used at the back, darts being responsible for the close adjustment over the hips. A long or short sweep is provided, and the graduated, circular flounce ripples prettily all around. The use of the dip is a matter of choice.



5930



5930

LADIES' JAPANESE WRAPPER OR LOUNGING-ROBE, WITH YOKE.

(Described on Page 762.)

The postilion is an attractive feature of this jaunty Eton, which is made up in tucked taffeta. The fronts of the jacket open over a vest of white silk rolled at the top to form oddly shaped revers that are decorated with rows of appliqué. A centre seam aids in the adjustment of the back, but it may be omitted when the garment is made of other than tucked goods. A bell finish is given the two-seam sleeve that may be gathered into the arm-hole or fitted over a pad-roll. The postilion is joined on under a belt, but it may be dispensed with, and the collar included in the pattern is here omitted.

Polka-dotted silk was used in making the stock, narrow black velvet ribbon being used to trim.

Canvas cloth in heliotrope-blue, a new shade, would be stylish made up in this way, and bands of cream point Venise lace might be used as garniture. A suit of white mohair will be in good taste, with fancy pearl buttons



for trimming. The skirt is adapted to developments in canvas, Swiss, batiste, mull, silk, mousseline, etc. Broadcloth, homespun, peau de soie and such materials are recommended for the jacket, with braid or buttons for contrast.

FIGURE NO. 183 D (PAGE 739).—This depicts a Ladies' stock, jacket and skirt. The stock pattern, which is No. 5925 and costs 6d. or 10 cents, is in three sizes, small, medium and large, and is also shown on page 766. The jacket pattern, which is No. 5922 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is also represented on page 757. The skirt pattern, which is No. 5917 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown in another effect on page 771.

A trim air pervades this Eton suit of mode cloth, for which stitching, buttons and bands of self-colored moiré afford garniture. The jacket is of the collarless Eton type, introducing a jaunty little vest of the moiré. The fronts are rounded at the top and flare to display the vest. The back is smooth and may be made with or without a seam at the centre, and a smart effect is given by a postilion that is joined on under the belt. The sleeves bell at the hand, and the seam at the back of the arm is discontinued to form a vent.

Box-plaits, stitched down and terminating in graduated flounce effect, form the salient feature of the skirt, which is in seven gores and may have gathers or an underfolded box-plait at the back. Provision

is made for a long or short sweep, and the use of the dip is a matter of choice. A five-gored foundation supports the mode.

Velvet was used as the foundation of the stock, the drapery consisting of an embroidered handkerchief, directions for the arrangement of which are given in the label on the pattern.

Examine or one of the new wool canvases will be smart made up in this way, and the vest pieces may be of brocaded satin or gold embroidered cloth. White wool scrim over a foundation of pale-blue taffeta will be stylish, and bands of black Chantilly will be a pretty garniture. Camel's-hair is a desirable fabric, its wearing qualities being excellent, and dark blue is a good color for spring wear, with strappings of black peau de soie. A pretty stock could be made of a white handkerchief embroidered in black and mounted on a foundation of black satin, crêpe de Chine or taffeta.

## FIGURES NOS. 184 D AND 185 D—ATTRACTIVE NEGLIGÉS

FIGURE NO. 184 D (PAGE 740).—JAPANESE WRAPPER.—A Japanese wrapper or lounging-robe is here represented. The pattern, which is No. 5930 and costs 1s. or 25 cents, is in five sizes from thirty to forty-six inches, bust measure, and is also illustrated on page 753.

A comfortable air pervades this Japanese wrapper for which challis bearing a large figure design in blue on a white ground was here used, the bands being of dark-blue. A seamless yoke supports the gathered back and fronts. The trimming band, which is extended down the front and around the lower edge, is rolled to form a collar, the neck shaping a V in front. The flowing sleeves are gathered at the top and lengthened by bands.

Crêpe cloth in pale blue, pink, yellow or any preferred



LADIES' LONG COAT WRAP.

(Described on Page 763.)

coloring will make a dainty negligée, and the bands may be of satin or taffeta. For wear in warm weather one of the pretty flowered lawns will be a satisfactory choice, and the bands can be of plain material in a harmonizing shade. China silk, foulard and India silk are preferred for more elaborate developments.

FIGURE NO. 185 D (PAGE 740).—LADIES' DRESSING-SACK AND SKIRT.—A matinée or dressing-sack and skirt are combined at this figure. The dressing-sack pattern, which is No. 5914 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is represented in another effect on page 766. The skirt pattern, which is No. 5931 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also shown on page 769.



A dainty matinée is here shown made of pink India silk and white chiffon, appliqué band in two widths being used to trim. The plaited fronts are prettily rounded away and reveal a centre-front of accordion-plaited chiffon. At the centre of the back plaits are also arranged, and the open neck is outlined by a deep collar. The flaring sleeves are finished with graduated accordion-plaited frills. A bow of ribbon is arranged in front.

The skirt is of cloth, with strappings of the material for a finish. It is in three pieces and may have the fulness at the back gathered or laid in an underfolded box-plait. A graduated flounce is a smart feature, falling in pretty ripples all around, and a long and short sweep are provided. Darts aid in the ad-

# FIGURES NOS. 186 D AND 187 D.—SHIRT-WAIST COSTUME AND MORNING TOILETTE.

FIGURE NO. 186 D (PAGE 741).—LADIES' SHIRT-WAIST COSTUME.—At this figure a stylish costume is represented. The pattern, which is No. 5954 and costs 1s. or 25 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is again represented on page 750.

Shirt-waist gowns are to be much worn this season, and a pleasing example is here pictured. Dark-blue linen with white stitching was used for the making, contrast being obtained in the collar, chemisette, belt and cuffs of white linen stitched in blue. The skirt has tuck-plaits to graduated flounce depth, the tucks being turned to simulate box-plaits. Short sweep or round length is provided, and the fulness at the back is arranged in an underfolded box-plait. Two groups of stitching finish the lower edge of the skirt, which may be made with or without the dip.

The sailor collar with broad front ends is the characteristic feature of the shirt-blouse, which is tuck-plaited to correspond with the skirt and puffs out becomingly in front where it closes. The back has slight gathered fulness at the waist-line, and the ends of the sailor collar outline the shield, which is topped by a straight collar. Band cuffs confine the sleeves, and a belt of the linen and a scarf of white silk are necessary adjuncts.

Denim in one of the tan shades would make up well, and white braid might be used to trim. Pale-blue mercerized duck is also stylish, and the collar and chemisette may be of white. Red contrasted with white or cream is very effective for yachting wear, and the chemisette may have an emblem embroidered in red.



5979



5979



5979

LADIES' CIRCULAR CAPE, WITH YOKE, A FANCY CAPE-COLLAR AND TABS THAT MAY BE OMITTED, AND A FLARE COLLAR OR A BAND AND RUFF; THE CAPE PORTION BEING DECORATED WITH ONE OR MORE PLATINGS OR CIRCULAR RUFFLES.

(Described on Page 763.)



5979

justment over the hips, and the use of the dip is optional.

Exceptionally dainty would be a matinée in pale-gray crêpe, with chiffon and bands of yellow lace. A pretty sack could be of pale-blue Lansdowne, with ecru lace bands. Liberty silk might be used for the centre-front and frills, or, if preferred, lace flouncing might be substituted. A less expensive development would be of white lawn or Swiss, with insertings of lace, or frills of point Paris lace. Foulard, taffeta, mohair and cashmere are recommended for the skirt.

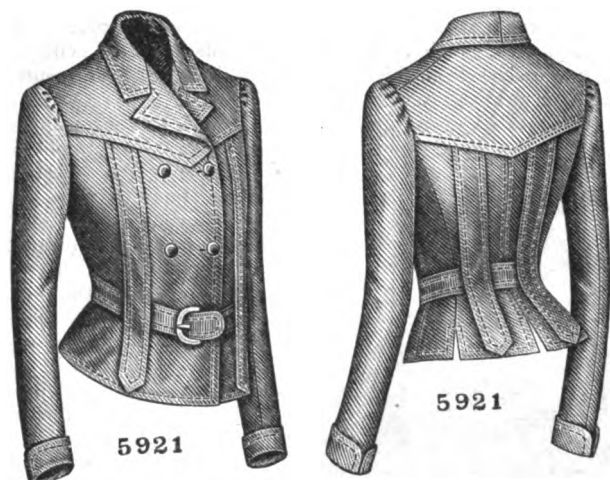
MORNING TOILETTE.—A dressing-sack and skirt are combined at this figure. The dressing-sack pattern, which is No. 5875 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 5884 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A charming negligée is included in this figure, and in its development pale-blue China silk was used, with garniture of fluffy lace ruffles, bands of insertion and bows of delicate

## FIGURE NO. 187 D (PAGE 741).—LADIES' MORNING TOILETTE.



blue satin ribbon. The neck shapes a point in front and is outlined by a sailor collar with broad ends. At the lower



LADIES' NORFOLK JACKET, WITH YOKE-FACING AND PLAITS LAID ON THE BOX FRONT AND HALF-FITTING BACK, AND WITH OR WITHOUT THE BELT.  
(Described on Page 763.)

part the fronts form sharp points, while the back is shorter and sets closely to the figure. The sleeves are in three-quarter length, but may be extended to the wrist. A chemisette closed at the centre and headed by a straight collar may be used if a high-necked effect be preferred.



Plaits stitched to give the effect of tucks characterize the skirt, which is of the fashionable seven-gored type and has slight gathered fulness at the back. Sweep and short sweep length are provided, and the plaits terminate at graduated flounce depth. The use of the dip is optional. Etamine in one of the blue shades was used to make the skirt, with bands of insertion around the lower part for trimming.

Cashmere, veiling, albatross and other soft woollens lend themselves gracefully to this style of skirt, and little, if any, elaboration is necessary. White cashmere will make a pretty dressing-sack, with ruffles of

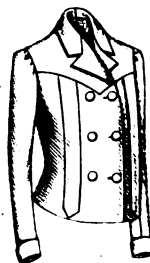
net; pink crêpe cloth would also be pretty, with black velvet ribbon.

#### FIGURES NOS. 188 D AND 189 D.—A HANDSOME TAILOR GOWN AND COAT WRAP.

FIGURE NO. 188 D.—(PAGE 742) LADIES' TAILOR GOWN.—A waist and skirt are combined at this figure. The waist pattern, which is No. 5908 and costs 9d. or 20 cents, is in eight sizes from thirty-two to forty-six inches, bust measure, and is shown in another development on page 759. The skirt pattern, which is No. 5947 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also depicted on page 770.

One of the new art cheviots in a mixture of mode and white was used in making this gown, mode silk with rows of velvet ribbon stitched on being used for contrast. The bodice is double-breasted and has seams that extend to the shoulders both at the back and front. At the lower edge the front shapes a point, while the back is extended to form a postilion. A straight collar closing at the left side affords neck completion, and turn-back cuffs finish the two-seam sleeve.

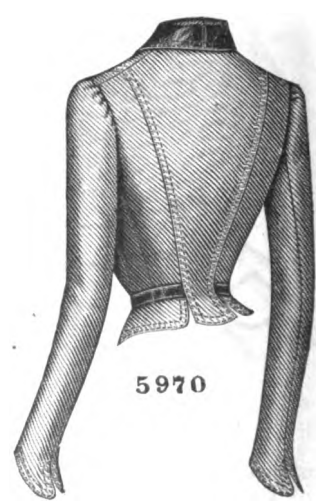
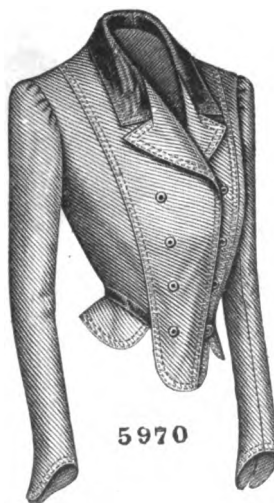
The skirt is one of the popular seven-gored types, with tucked plaits that terminate at graduated flounce depth. It is adapted for a long or short sweep, and the use of the dip is a matter of preference. A five-gored foundation supports the mode, which may have gathers or an inverted box-plait at the back, a similar disposal of the fulness being arranged in the foundation.



A mixture of lavender-and-white cheviot would make up well in this gown, and stitching and buttons will supply a finish. An equally smart effect would be in an invisible blue and white check bearing white silk dots at equal distances apart. A band of blue moiré stitched in white could be applied around the lower edge of the skirt, and cuffs and a collar of the same might be used. White mohair makes a handsome gown and in one of the new gray, blue or tan shades will be effective. Zibeline, homespun, covert cloth, Venetian and broadcloth are also in demand for suits of this order, plain or fancy braid being sometimes used to trim.

FIGURE NO. 189 D.—(PAGE 742) LADIES' COAT WRAP.—A smart coat wrap is here depicted. The pattern, which is No. 5962 and costs 1s. or 25 cents, is in five sizes from thirty to forty-six inches, bust measure, and is shown in another make-up on page 754.

A becoming wrap is here pictured made of black taffeta, with revers facings of Irish lace over white taffeta. Pointed yokes support the mode, which is tucked both at the back and in front where it admits revers that extend beyond the ends of the rolling collar. The tucks terminate at graduated depths, and the back is shaped with a centre seam. A silver buckle effects the closing. The sleeves are of the newest



LADIES' ETON JACKET, WITH SEAMS TO THE SHOULDERS, AND WITH OR WITHOUT THE PEPLUM.  
(Described on Page 764.)

shaping and are tucked to the elbow, below which they puff out becomingly and are caught in at the wrists to suggest cuffs.

An especially smart development for Summer wear would be in pongee in its natural color, with point Venise trimming. Large pearl buttons might be introduced for the closing. Light-weight fabrics such as mohair, cravenette etc., are also in use.

bust measure, and is shown in another development on page 758. The skirt pattern, which is No. 5947 and costs 1s. or

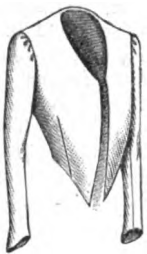
FIGURE NO. 190 D.—A BOLERO TOILETTE.

FIGURE NO. 190 D (PAGE 743).—This combines a Ladies' waist and skirt. The waist pattern, which is No. 5903 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and may be again seen by referring to page 760. The skirt pattern, which is No. 5919 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again depicted on page 768.

The effect of combining two fabrics is charmingly conveyed in this smart gown of ivory-white grenadine and all-over batiste embroidery, bands of the latter being used to trim. A chiffon scarf knotted over the bust gives a pretty touch to the bodice, which is described in detail in connection with the figure on the cover page.

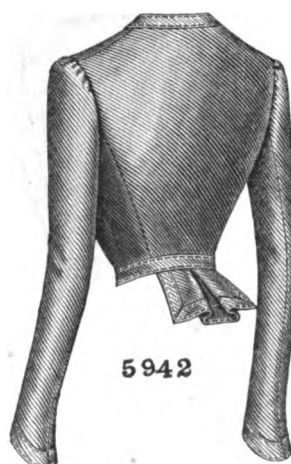
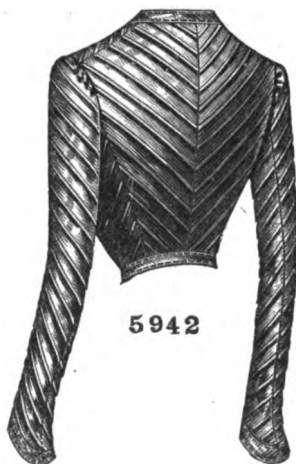
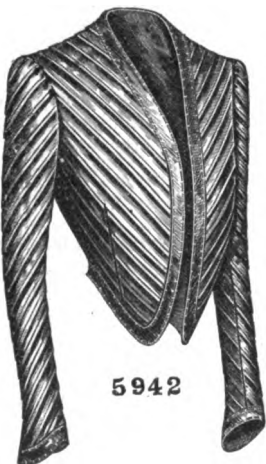
The skirt is a graceful new design introducing dart tucks that may be replaced by faggoting. Several rows of the trimming are appliquéd above the graduated, circular flounce, from beneath which the skirt proper should be cut away. The skirt is circularly shaped and has a habit back. It is adapted for a long or short sweep, and the use of the dip is a matter of preference.

Pale-blue barège over a foundation of taffeta would be handsome in the skirt, and the bodice might introduce all-over Chantilly for the blouse and lower part of sleeves. Other available materials are veiling, albatross, canvas, challis and wool scrim. Diaphanous goods will also lend themselves gracefully to this style of gown, wherein two or more fabrics are generally combined.



FIGURES NOS. 191 D AND 192 D.—DESIRABLE STREET STYLES.

FIGURE NO. 191 D (PAGE 744).—A jacket and skirt for ladies are here rep-

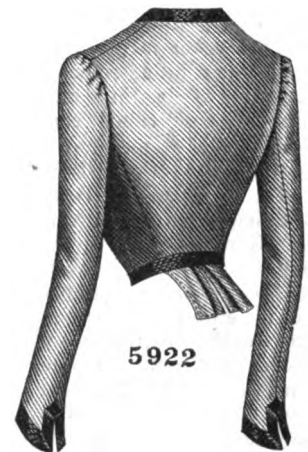
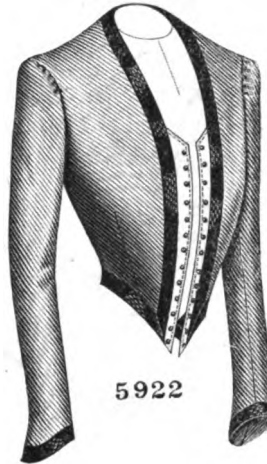


LADIES' COLLARLESS ETON JACKET, WITH OR WITHOUT POSTILION OR CENTRE-BACK SEAM, AND WITH POINTED OR ROUND CORNERS.

(Described on Page 764.)

resented. The jacket pattern, which is No. 5955 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches,

material applied in fancy design were used to trim this gown of French broadcloth. The skirt suggests the "Gibson"



LADIES' COLLARLESS ETON JACKET, WITH VEST, AND WITH OR WITHOUT THE POSTILION, BELT OR CENTRE-BACK SEAM.

(Described on Page 764.)

25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also depicted on page 770.

Plaits stitched flat to suggest tucks are introduced on many of the smart gowns of the season, and a particularly *chic* mode is pictured at this figure developed in gray wool canvas, with a garniture of Persian silk. The jacket combines features of both the blouse and Eton styles, and is worn open. The back has tucked plaits to correspond with the fronts, and a belt conceals the juncture of a pointed peplum. The collar is of the shawl type, and sleeves that bell slightly at the hand are in keeping with the design.

The seven-gored skirt has tucked plaits to graduated flounce depth and may be made with a long or short sweep. At the back the fulness is arranged in an underfolded box-plait or gathers and the dip may be dispensed with. A foundation skirt consisting of five gores supports the garment.

An up-to-date reproduction of the mode would be in checked black-and-white cheviot, decorated with fancy buttons. White mohair with pearl buttons would make up handsomely, and for contrast the collar could be braided with one of the new black-and-white braids. White wool canvas is also very effective, and stitchings of white silk will be an appropriate finish.

FIGURE NO. 192 D (PAGE 744).—A jacket and skirt are united at this figure. The jacket pattern, which is No. 5942 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is also illustrated on this page. The skirt pattern, which is No. 5916 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown in a different effect on page 767.

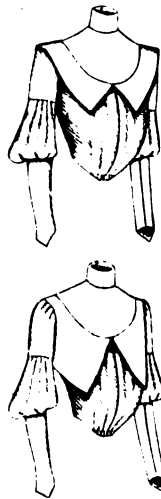
Strappings of the



style in front, where a plait is arranged at each side. It is of the five-gored order, with the fashionable flare at the foot, where it may be in sweep or round length. The back has its fulness taken up in an inverted box-plait, and a dip may be introduced or not, as preferred.

The jacket is of the collarless Eton order, fitting smoothly at the back and flaring in front. A position may individualize the back, which may be made with or without a seam at the centre. A bell finish is given the sleeves, which are shaped by two seams.

Silver-gray étamine is a stylish fabric, and small silver buttons can be applied on strappings of velvet for the garniture. Beige hop-sacking would be extremely smart, with self-colored braid. Tan or colored linen is popular for suits of this type, and fancy buttons are generally added. Piqué, duck, mohair and wool scrim are also advised.



5932



5932

FIGURES NOS. 193 D AND 194 D.—  
VISITING GOWNS.

FIGURE NO. 193 D (PAGE 745).—A stylish costume for ladies is here illustrated. The pattern, which is No. 5910 and costs 1s. or 25 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is shown in another development on page 749.

This simple gown is at once girlish and becoming. Embroidered batiste, one of the leading Summer fabrics, was prettily contrasted with tucked chiffon and bands of Limerick lace in the gown, which embodies a waist and skirt. The latter is of the fashionable five-gored type and may be made with a long or short sweep. It may have the fulness at the back taken up in gathers or an underfolded box-plait, and three spaced circular flounces, each headed by a band of lace, give a fluffy effect at the bottom.



The bodice has a blousing front

LADIES' WAIST OR BODICE, WITH FULL-LENGTH OR ELBOW SLEEVES, AND WITH OR WITHOUT THE BERTHA OR BOLERO FRONTS.

(Described on Page 765.)

Ivory-white étamine with filet lace would be stylish. Silk organdy tucked might be used for the yoke and sleeve facings, or the lower part of the sleeves might be omitted. Black-and-white figured foulard is popular, and a yoke of white Escorial lace will give distinction. Dotted Swiss, silk mousseline, lawn and similar fabrics produce handsome effects by the mode.

FIGURE NO. 194 D (PAGE 745).—This unites a Ladies' waist and skirt. The waist pattern, which is No. 5932 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and may also be seen by referring to this page. The skirt pattern, which is No. 5931 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown in a different effect on page 769.

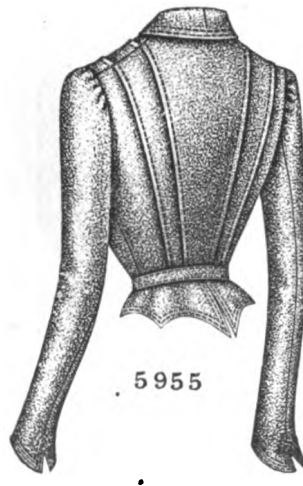
Black and red are favorably contrasted in this toilette, the material used being red étamine, with black Chantilly for relief. A deep yoke outlined by a bertha is a feature of the bodice, which pouches in front and closes, at the centre under a chou of chiffon with long ends. Bolero fronts are also introduced, and a velvet belt is worn. The back is drawn down tight, and at the neck is a straight collar with velvet and lace trimming. The sleeves have drooping puffs and extend over the hand.

There are three pieces in the skirt, which may have the fulness at the back arranged in gathers or an underfolded box-plait. The graduated, circular flounce is a smart adjunct, and the skirt may show a long or short sweep.

Silvery-gray veiling would be effective made up in this way, and tucked white mousseline could be substituted for the lace in the yoke and sleeves. Other accepted fabrics are India linen, silk gingham, zephyrs, Swiss and lawn.



5955



5955

LADIES' ETON BLOUSE JACKET, WITH TUCKED PLAITS AND SMALL SHAWL-COLLAR, AND WITH OR WITHOUT THE PEPLUM.

(Described on Page 765.)

topped by a deep yoke and is tucked in clusters, Vandyked pieces of the lace being arranged between the groups. Slight gatherings are arranged at the lower part of the back, which

has a yoke in similar outline to that of the front. At the neck is a straight collar, and the blouse sleeves have circular frills at the elbow and are faced to suggest deep cuffs. The belt has crossed ends and is secured with a fancy pin.

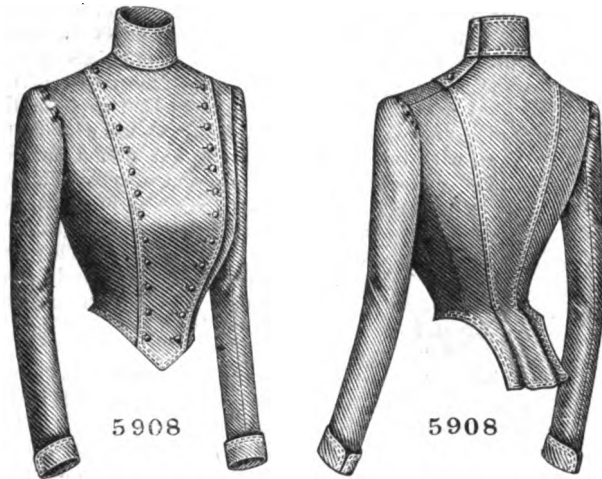
FIGURES NOS. 195 D, 196 D AND 197 D.—NOVELTIES IN SHIRT-WAISTS.

FIGURE NO. 195 D. (PAGE 746).—At this figure a shirt-waist or shirt-blouse for ladies is pictured. The pattern, which is No. 5936 and costs 9d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches bust measure, and is shown in a different effect on page 763.

The broad-shouldered effect is emphasized in this stylish shirt-waist. White linen was the material used, with blue

linen bearing large white dots for the contrast. Tucks are arranged in the back and front, the latter puffing out in the approved way. A box-plait conceals the closing at the centre, and the ends of a sailor collar outline a chemisette,

Corded madras will make an attractive waist, and embroidered bands can be employed for garniture. Pale-blue or pink silk gingham is very effective, and the tucks can be outlined with feather-stitched bands. Lawn, dimity and percale are used for waists of this type.



LADIES' DOUBLE-BREASTED WAIST OR BODICE, WITH SEAMS TO THE SHOULDERS, AND WITH OR WITHOUT A CENTRE-BACK SEAM.  
(Described on Page 765.)



FIGURES NOS. 198 D, 199 D, 200 D AND 201 D.—NOVEL-TIES IN SHIRT-WAISTS

FIGURE NO. 198 D (PAGE 747).—A shirt-waist or shirt-bodice for ladies is depicted at this figure. The pattern, which is No. 5928 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is otherwise shown on page 762.

A pointed yoke distinguishes this shirt-waist of Nile-green mercerized linen, a white lawn scarf being added for contrast. The fronts puff out becomingly and close through a box-plait at the centre. A yoke prettily curved tops the fronts, the tucked back being similarly treated. A narrow band over which is worn a straight collar having turn-overs gives neck completion, and oddly designed cuffs complete the blouse sleeves. A ribbon belt is worn.

Pongee in its natural coloring would make a pretty waist, with stitchings of white wash silk. Butcher's linen would also be very effective made up in this way.

which is topped by a straight-around collar. Band cuffs finish the sleeves, and a scarf of the dotted linen knotted in sailor fashion gives a finishing touch. The belt is of the material and has crossed ends.

White butcher's linen would be very effective with a collar of scarlet. The shield, of white, might have an emblem embroidered in red. Blue linen with a white collar would also be smart, and the scarf could be of white silk. Percale, piqué, madras and mohair are recommended for the mode.

FIGURE NO. 196 D (PAGE 746).—A shirt-waist for ladies is here shown. The pattern, which is No. 5944 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and may be seen in a different development on page 765.

A pointed yoke tucked at the lower part is the characteristic feature of this shirt-waist, which is made up in figured India silk, relieved with edging and insertion. Below the yoke the fronts blouse modishly, and a closing is arranged under a box-plait at the centre. Lengthwise tucks are taken up in the back, and a belt describes the dip. At the neck is a pointed stock, and the elbow sleeves are finished with frills. The sleeves may be extended to full length and completed with a smart cuff.

Pongee in its natural coloring would be dainty in this waist, and the tucks in the yoke could be outlined with French knots done in pale-blue. White dotted Swiss will also be attractive, and the introduction of black velvet run beading will give a pleasing note of relief. Madras, silk gingham and all the wash materials may be used with good effect.

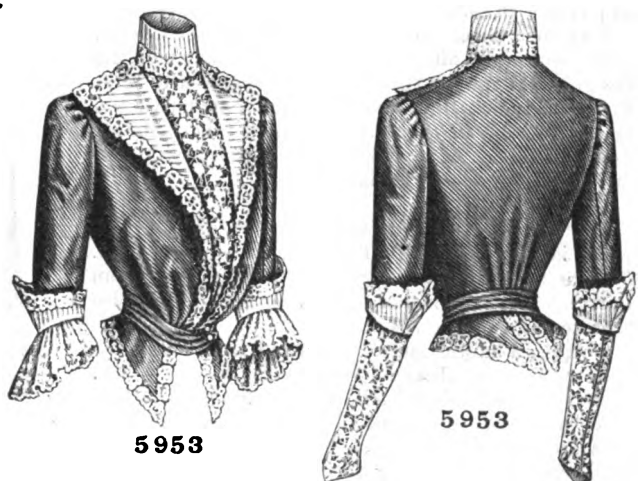
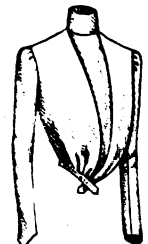
FIGURE NO. 197 D (PAGE 746).—This depicts a Ladies' shirt-waist or shirt-bodice. The pattern, which is No. 5957 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is shown in another development on page 765.

A girlish mode closing at the back is here pictured made of pale-blue wash silk, with white insertion and ribbon-run beading. The front of the waist is tucked, and below the tucks the fulness puffs out prettily. Through a box-plait at the back a closing is made, and at the waist-line slight gathered fulness is arranged. The sleeves are in elbow length, but may extend to full length, if preferred. A collar shaping a point in front is worn over the neck-band, and velvet ribbon is bowed at the left side. A crush ribbon belt is worn.



5882

introduced, and a tucked collar is at the neck. Deep pointed cuffs are a feature of the tucked sleeves, and a leather belt



5953

5953

LADIES' WAIST OR BODICE, WITH FULL-LENGTH OR ELBOW SLEEVES AND GIRLIE OR PLAIN BELT, AND WITH OR WITHOUT THE PEPLUM.  
(Described on Page 766.)

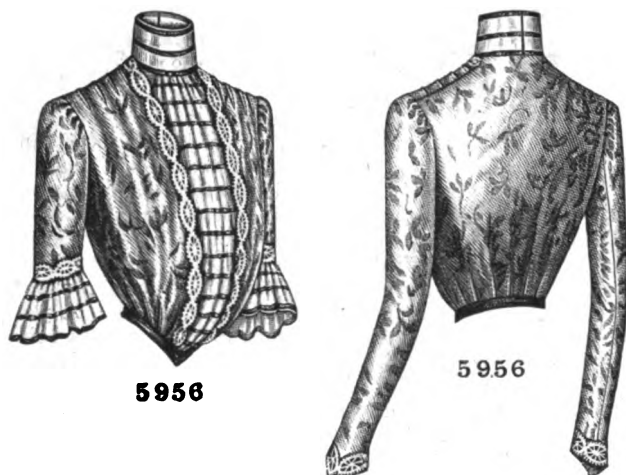
is worn. A tie of velvet ribbon and bands of appliqué give a finishing touch.

White wash silk will look well made up after this mode,



and on it narrow black velvet ribbon can be used with good effect. Silk gingham is also effective, and can be had in all the new colorings. Other appropriate fabrics are lawn, pongee, China and India silks, madras and fancy shirtings.

FIGURE NO. 200 D (PAGE 747).—This illustrates a Ladies' shirt-waist or shirt-b blouse. The pattern, which is No. 5937



LADIES' WAIST OR BODICE, WITH SHORT DART-TUCKS OR FAGGOTING, AND FULL-LENGTH OR ELBOW SLEEVES.  
(Described on Page 766.)

and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is shown again on page 763.

A simple blouse is here depicted made of silk gingham in one of the heliotrope shades, fancy beading run with narrow black velvet ribbon being selected for garniture. Narrow box-plaits are taken up to pointed yoke depth, and between the plaits the beading is applied. At the waist-line the fullness may be gathered or arranged as best suited to the figure. Three wider box-plaits are taken up in the back, the closing being arranged under the centre one. The stock shapes a point in front and has fancy turn-overs. Box-plaits in the sleeves terminate to form puffs at the wrist, and the band cuffs are decorated with beading, as are also the tops of the sleeves. A crush belt of ribbon velvet having a loop bow with ends at the side outlines the slanting dip.

Tan mercerized linen with bands of self-colored embroidery will afford a pleasing treatment of the design, and the turn-overs can be edged with lace. Pale-blue India silk is also an attractive material, and insertings of Valenciennes lace would give a dainty touch. Dotted Swiss makes a pretty waist, as do also madras and similar materials.

FIGURE NO. 201 D (PAGE 747).—A stylish shirt-waist is here depicted. The pattern, which is No. 5935 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is also represented on page 764.

Pongee, a fabric much in demand for the season's shirt-waists, was chosen for the mode shown at this figure, with self-colored stitching for the finish. The straight-around collar is of white piqué, and pearl buttons are utilized for the closing. A black satin tie and belt, the latter being secured with a fancy pin, are becoming accessories. At figure No. 174 D a detailed description of the garment is given.

Nile-green German linen is a serviceable fabric, and the collar and cuffs may be of embroidery. Percalé, lawn, zephyr, gingham and such goods are appropriate. A smart waist would be of pastel-gray taffeta, stitched in black and white, or one of the new weaves of silk showing a moiré stripe in white and black would also be very fashionable.

#### FIGURE NO. 202 D.—PROMENADE TOILETTE.

FIGURE NO. 202 D (PAGE 748).—This unites a Ladies' waist and skirt. The waist pattern, which is No. 5907 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is again shown on page 761. The skirt pattern, which is No. 5916 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again represented on page 767.

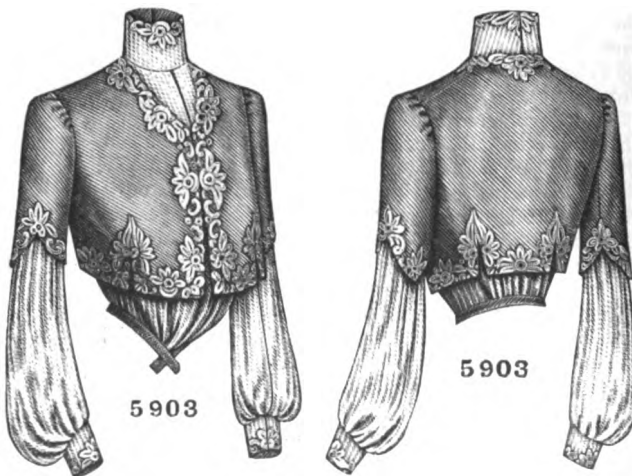
The "Gibson" effect is emphasized in both the bodice and skirt here pictured in light-tan cloth, relieved with brown velvet ribbon and cream lace insertion. The fronts are plaited and open over a vest that extends to the waist-line, where it puffs out becomingly. In the back plaits are also arranged, and a belt conceals the joining of the peplum which forms a postilion. The collar shapes a deep point in front and closes at the back. The sleeves have circular cuffs that flare over the hand, but they may be cut off in elbow length.

There are five gores in the skirt, which is appropriate for sweep or round length. At each side of the front-gore a plait is arranged in "Gibson" style. The fullness at the back is arranged in the regulation underfolded box-plait, and the use of the dip is a matter of preference.

Amethyst-blue veiling will make up stylishly after this design, and appliqué of Irish point will be suitable garniture.

#### No. 5910.—LADIES' COSTUME.

Organdy dresses are shown in charming adaptations of popular styles. One that exhibits tucks as a decoration, together with lace medallions, is pictured on page 749 developed in Dresden-colored figured organdy. At figure No. 193 D the design is also shown. The mode illustrates a waist headed by a deep yoke of the material tucked crosswise, and topped by a standing collar. The back has slight fullness at the lower edge, and the front, which is tucked in clusters, pouches attractively, the closing being made under the left arm and on the shoulder. The full-length two-seam linings support bishop sleeves completed in elbow length with double circular frills, or they may terminate at



LADIES' WAIST OR BODICE, WITH BOLERO.  
(Described on Page 766.)

the elbow. A ribbon belt defines the sloping dip, and a fitted lining supports the mode.

The skirt, which may have a long or short sweep, is of the five-gored flare variety and may have the fullness at the

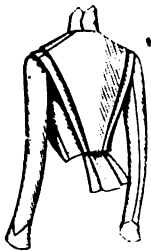
back removed by an inverted box-plait or gathers. Three or fewer narrow circular ruffles emphasize the flare at the lower edge, which in the medium sizes measures about three yards and one-half. The use of the dip is optional.

Buff silk gingham with a yoke of tucked white Swiss, and trimmings of Valenciennes lace would be artistic. Dimity, nainsook, India linen, Swiss, India silk, foulard and colored linens are also serviceable.

We have pattern No. 5910 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume without ruffles requires seven yards and one-fourth of goods thirty-six inches wide with three yards and one-fourth of material in the same width for three ruffles. Price of pattern, 1s. or 25 cents.

#### No. 5954.—LADIES' COSTUME.

Linen gowns presage the advent of Summer, and a variety of charming designs are exhibited. An attractive mode is pictured at figure No. 186 D, and again on page 750 in blue linen, associated with all-over embroidery and insertion. The costume includes a shirt-waist or shirt-blouse which exhibits tucks that are stitched to simulate box-plaits both at the back, where fulness appears at the waist-line, and in front, where a fashionable drooping effect is given.



A similar effect of box-plaits, which are terminated to puff out above the straight cuffs, marks the bishop sleeves, the trimming being a decorative feature. A wide sailor-collar that extends well over the bust affords stylish breadth across the shoulders, and a tie is knotted prettily in front. A removable chemisette topped by a standing collar is provided by the pattern, as is also a body lining that com-



LADIES' WAIST OR BODICE, IN "GIBSON" STYLE, WITH FULL-LENGTH OR ELBOW SLEEVES, AND WITH OR WITHOUT THE PEPLUM.

(Described on Page 767.)

prises a back seamed at the centre and dart-fitted fronts.

The skirt, of the five-gored order, is one of the season's exclusive modes and is tucked to correspond with the waist, the simulated tapering box-plaits being stitched to graduated

founce depth, in becoming style. The fulness at the back is removed in an inverted box-plait, and the use of the dip is optional. Provision is made for the skirt, which measures about five yards in the medium sizes at the lower edge, to be in either short sweep or round length as preferred.

White mohair would be in conformity with advance styles, stitched in white silk and having character supplied



LADIES' LOW-NECKED WAIST OR BODICE, WITH SHORT ELBOW SLEEVES AND A SEPARATE GUIMPE WITH OR WITHOUT SLEEVES: BOTH WAIST AND GUIMPE CLOSED AT THE BACK.

(Described on Page 768.)

in a collar of sky-blue silk overlaid with Irish or burnt Arabe lace. A tie of the blue silk should be added. Blue serge is also pretty, with a collar of all-over batiste worked in pale-yellow or scarlet and a tie to match the color of the embroidery silk. Veiling, étamine, barège, wool scrim, batiste, mull, lawn, dimity and pliable fabrics are much used in costumes of this kind. A reproduction in white piqué with contrast supplied in blue or red would be very effective.

We have pattern No. 5954 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, will require eleven yards and one-half of material twenty-seven inches wide, with a yard and one-fourth of all-over embroidery eighteen inches wide for cuffs, chemisette and inlaying sailor collar. Price of pattern, 1s. or 25 cents.

#### No. 5952.—LADIES' COSTUME.

Yokes and berthas are observed on many of the Summer gowns and are the chief features of the waist in the costume pictured at figure No. 179 D, and also on page 751, where it is exhibited in a development of figured lavender-and-white organdy, trimmed with lace edging and insertion. The waist closes invisibly at the back, and the front pouches out prettily, with gathers at the top and lower edge, while slight fulness appears at the waist-line of the back. The yoke is outlined by the stylishly shaped bertha that gives the essential breadth to the shoulders and extends over the tops of two-seam sleeves, which may either be in elbow length completed with frills, or in full length banded above the elbow with insertion overlapping puffs that droop over simulated cuffs. A high collar finishes the neck, and the disposition of the trimming is a pretty feature.

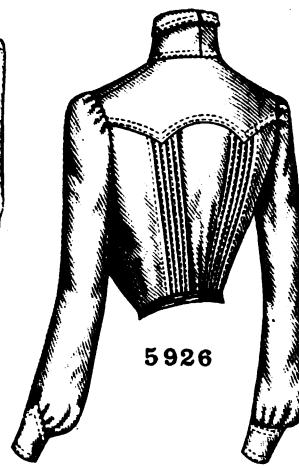
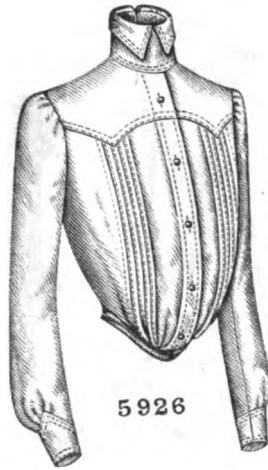
The graduated, circular flounce, from beneath which the material should be cut away, adds style to the skirt, which is shaped by five gores and may have either a long or short sweep. Gathers or an inverted box-plait may regulate the fulness at the back, and the use of the dip is a matter of taste. A measurement of about four yards and one-fourth is afforded at the lower edge of the flounce in the medium sizes, the skirt measuring about



three yards and one-half.' A sash knotted at the back and having long, flowing ends gives a finishing touch to the costume, which is further embellished by innumerable fluffy ruffles that conceal the flounce in scalloped outline.

White dotted Swiss would be attractive constructed accordingly, with decorations of Valenciennes lace. A sash of panne ribbon should be worn. Cotton scrim, batiste, mull, silk gingham, nainsook, lawn, dimity, net, foulard and open-meshed woollen goods will give satisfactory results.

We have pattern No. 5952 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume requires eight yards and seven-eighths of goods thirty-six inches wide, with a yard and seven-eighths of material in the same width, extra, for ruffles three inches wide to trim. Price of pattern, 1s. or 25 cents.



LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE, WITH YOKE AND WITH OR WITHOUT THE BODY LINING.

(Described on Page 768.)

#### No. 5981.—LADIES' TWO-PIECE COSTUME.

Eton styles continue in favor, and a jacket of this type is included in the costume illustrated on page 752, for making which one of the new blue art cheviots was utilized. The jacket is adjusted with or without a seam at the centre of the back, and the spade fronts close at the centre with buttons and button-holes, above the closing revers being formed with the extra-long rolling collar completing the neck. Plain coat or bell sleeves may be adopted, and, if desired, a peplum and postilion may be added, a belt following the joining and passing under the fronts.

The skirt is of the five-gored order, and gathers or an inverted box-plait may dispose of the fulness at the back. A novel feature is the graduated, slightly circular flounce that may extend all around or terminate at the side-front seams, and from beneath which the skirt should be cut away. At the lower edge in the medium sizes the flounce measures about four yards and one-half, and the skirt three yards and one-half. The dip may be accentuated at the top and

either a graceful sweep or round length given as preferred. *Café-au-lait* light-weight broadcloth would be effective, with heavy stitchings and inlays of self-colored silk. Serge, hair-line stripes, étamine, tweeds and tailor goods are desirable.

We have pattern No. 5981 in nine sizes for ladies from thirty to forty-six inches, bust measure.

For a lady of medium size, the costume without flounce will need four yards and one-half of material fifty inches wide; with gores cut away beneath flounce, five yards and one-half in the same width. Price of pattern, 1s. or 25 cents.



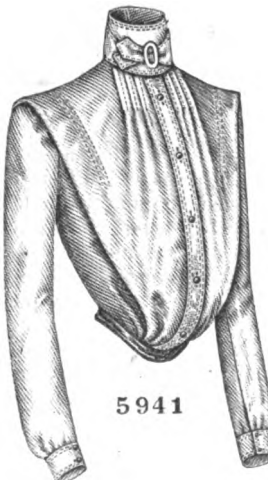
#### No. 5930.—LADIES' JAPANESE WRAPPER OR LOUNGING-ROBE.

The necessity of a lounging-robe is apparent in the sick-room, in travelling and

in general negligé wear. The design exhibited on page 753 and again at figure No. 184 D is of distinct Japanese shaping, and in the former instance two developments are given, showing the effect in figured flannel, relieved with plain bands and plain flannel with fancy bands. The chief characteristic of the mode is a seamless yoke, from which the loose, graceful fronts and back depend with gathered fulness, and the customary kimono sleeves are displayed. Bands lengthen them in the required way, and a corresponding band is rolled to form the collar and is continued along the front and lower edges in Oriental fashion.

Scarlet cotton crêpe contrasted with bands of black China silk is strikingly pretty. For the sleeping-car black China silk or dark foulard is in good taste. Challis, cashmere, flannel, wash, China and Japanese silks, as well as dimity and colored lawns are preferred fabrics. A development in heliotrope crêpe bearing a small self-colored satin dot with bands of satin to match will be found very effective.

We have pattern No. 5930 in five sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, will require seven yards of material twenty-seven inches wide, with two yards and one-eighth of goods in the same width for bands. Price of pattern, 1s. or 25 cents.



LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, IN "GIBSON" STYLE, WITH TUCKS OR GATHERS AT THE NECK IN FRONT; WITH OR WITHOUT BODY LINING.

(Described on Page 768.)

## No. 5962.—LADIES' LONG COAT WRAP.

Pongee has so many admirable qualities that it has been adopted into general use for dust coats, travelling garments, etc. The mode shown on page 754, fashioned of this stylish material in black, and fastened with a sterling silver clasp, will be found desirable for many purposes; it is again pictured at figure No. 189 D. A pointed yoke tops the garment, which is elaborated with deep tucks that taper to flounce depth, where the fulness falls in graceful folds. The mode displays a seam at the centre of the back, while the straight fronts meet below tapering revers that extend well underneath and may be lapped or worn open, a rolling collar giving neck completion. Tucks ornament the sleeves and are discontinued at the elbow, the fulness below being drawn in to produce a graceful puff, and the simulated cuff is left open at the back of the wrist.

Self-colored pongee is very attractive with decorations of burnt lace, preferably Arabe. Black taffeta with a lining of white satin would also develop a stylish wrap. Satin, linen, cravenette, cheviot and tailor goods are much used.

We have pattern No. 5962 in five sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrap requires fourteen yards and one-half of material twenty inches wide. Price of pattern, 1s. or 25 cents.

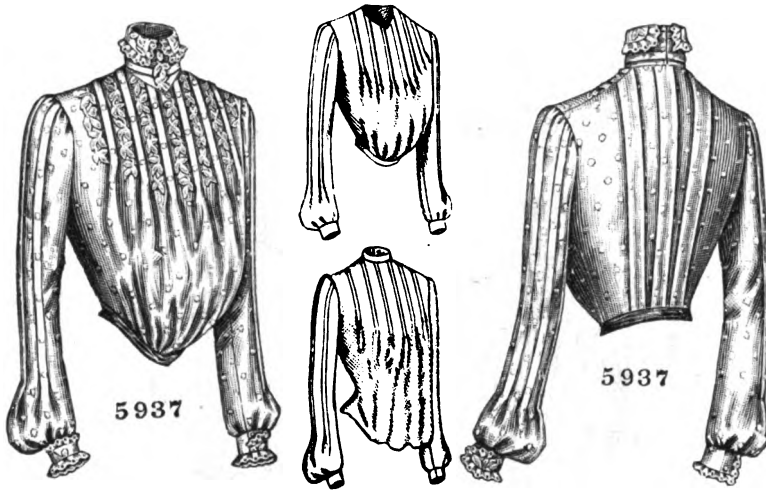
## No. 5979.—LADIES' CIRCULAR CAPE.

A picturesque cape is illustrated on page 755 in two developments, one of which shows a pretty association of white broadcloth, lace and taffeta, while the other is of plaited chiffon and Irish lace, with ruches of chiffon. The cape is of circular shaping, joined to a circular yoke that sets smoothly over the shoulders. A fancy cape collar of the lace and a flare collar shaped by gored sections and turning away at the throat with sharply pointed corners may be added to give character to the garment. If preferred, however, the flare collar may be replaced by a band supporting a ruff of rose plaiting gathered

through the centre. Provision is made for the cape portion, which affords a sweep of about two yards and one-fourth at the lower edge in the medium sizes, to be decorated with narrow plaitings giving a fluffy, bouffant effect, or orthodox circular ruffles may replace them. Long tabs that widen into blunt ends may be added as ornamental features.

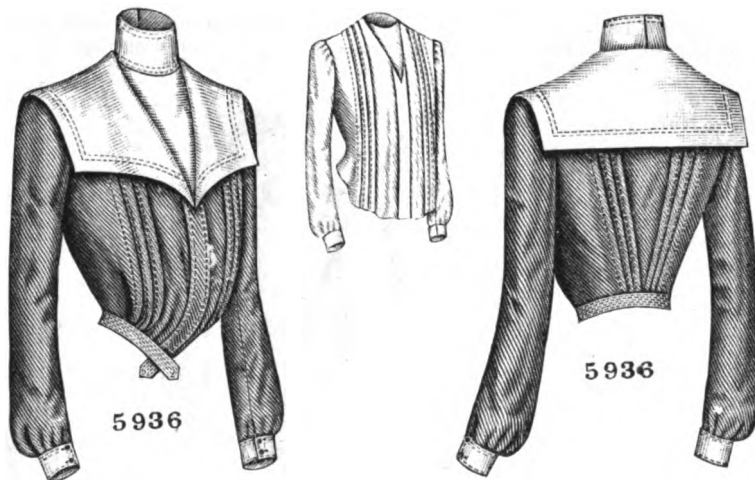
Black taffeta would be attractive united with Liberty silk and juby ruchings. White cloth trimmed in mousseline de soie would satisfy the most exacting taste as a dressy wrap and for cool evenings in Summer. Lightweight broadcloth, satin-faced goods, uncut velvet, peau de soie, moiré and panne novelties are recommended with appliques of Cluny or Irish lace.

We have pattern No. 5979 in four sizes for ladies from thirty-two to forty-four inches, bust measure. For a lady of thirty-six inches bust, the cape with flare collar and four circular ruffles requires two yards and one-fourth of material fifty inches wide, with a yard and one-eighth of taffeta twenty inches wide for tabs, and seven-eighths of a yard of all-over lace eighteen inches wide for cape collar and to cover outside of flare collar; the cape with ruff and four plaitings calls for two yards and one-half of silk twenty inches wide, with five yards and one-half of chiffon forty-five inches wide for plaitings, ruff and tabs, and five-eighths of a yard of all-over lace eighteen inches wide for cape collar. Price of pattern, 9d. or 20 cents.



LADIES' BOX-PLAIED SHIRT-WAIST OR SHIRT-BLOUSE, THE PLAITS OUTLINING A YOKE IN FRONT; CLOSED AT THE BACK, WITH HIGH OR SLIGHTLY POINTED NECK AND WITH OR WITHOUT BODY LINING.

(Described on Page 769.)



LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE, WITH SAILOR COLLAR AND REMOVABLE CHEMISETTE; WITH OR WITHOUT BODY LINING.

(Described on Page 769.)

## No. 5921.—LADIES' NORFOLK JACKET.

For country wear and general outing purposes the jaunty Norfolk modes are among the favored styles. Constructed in dark-blue serge, a smart design is pictured on page 756, and machine-stitching supplies a finishing touch. A yoke-facing in

pointed outline tops the mode, which displays a half-fitting back seamed at the centre and having vents introduced at the lower part of the seams. The fronts are of box shaping and close in double-breasted style with buttons and button-holes. Plaits are applied in the customary way and are left free at the waist-line, to admit the belt, when used, to

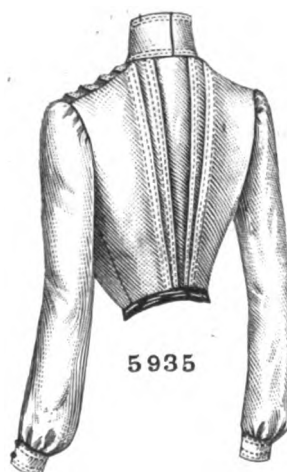
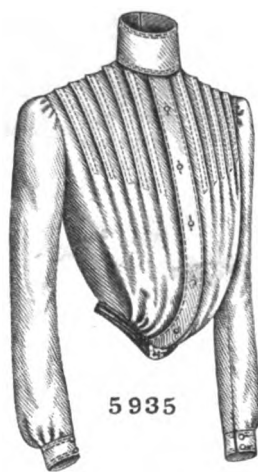
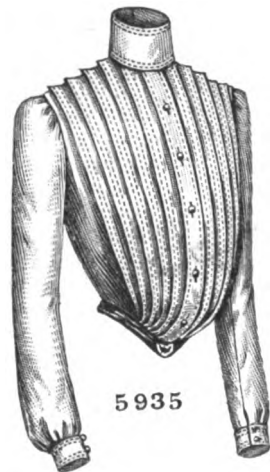


pass through. Turn-back cuffs complete the two-seam sleeves, which are gathered at the top. Revers are formed at the throat and form notches with the ends of an extra-long rolling collar that stamps the mode as one of exclusive shaping.



Rough gray cheviot will be fashionable with a walking skirt of the same, in instep length. Serge, tweed, tailor suitings and cloth are in favor for such garments.

We have pattern No. 5921 in seven sizes for ladies from thirty to forty-



LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE, WITH THE TUCKS IN FRONT OUTLINING A YOKE OR EXTENDING TO THE BELT; WITH OR WITHOUT BODY LINING.

(Described on Page 769.)

two inches bust measure. For a lady of medium size, the jacket requires two yards and five-eighths of material forty-four inches wide. Price of pattern, 9d. or 20 cents.

#### No. 5970.—LADIES' ETON JACKET.

Spade fronts distinguish the mode pictured on page 756, and in developing it tan broadcloth, associated with black satin, was used, machine-stitching supplying the finish. Seams that extend to the shoulders are a feature of the jacket, which is of snug adjustment at the back and may be worn open or lapped and closed in double-breasted style. An extra-long rolling collar is provided, and revers are formed below. Vents are introduced at the wrists of the two-seam bell sleeves. The back is extended to form a tab, and peplum sections followed by a satin ribbon belt passing under the back and fronts may be added.

Black taffeta is advised for general ceremonious wear, and fancy buttons may adorn it. Satin-faced goods, peau de soie, tailor fabrics and the new chevots may also be substituted. For golfing and country wear a jacket of this type made up in scarlet cheviot with gilt buttons would be very smart worn with a heavy white piqué skirt. If desired, an inlay of green or black velvet may be added on the collar and revers.

We have pattern No. 5970 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, will require a yard and five-eighths of material fifty-four inches wide, with three-eighths of a yard of satin twenty inches wide for the collar. Price of pattern, 9d. or 20 cents.



#### No. 5942.—LADIES' COLLARLESS ETON JACKET.

As an accompaniment of stylish toilettes, the separate jacket in silk has become a recognized factor. The mode illustrated at figure No. 192 D, and on page 757 in a development of tucked taffeta showing a bias effect and trimmed with bands of the material machine-stitched, embraces many commendable features. A development in satin-faced cloth, with bands of the same, is also shown. The back, which may be made with or without a seam at the centre, sets smoothly and darts give a straight-front appearance. The neck is in slightly low, rounding outline, the fronts separating prettily all the way down. A stylish

flare is given the two-seam sleeves, and in conformity with current fashion a position that has the fullness removed in a plait may be added. Round or pointed corners may characterize the mode.

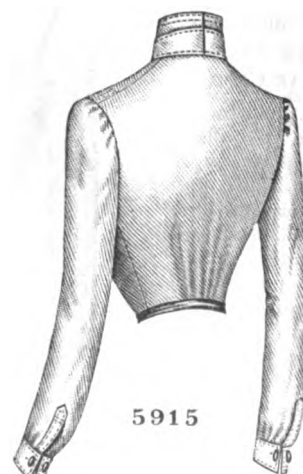
Black peau de soie is advised for a stylish reproduction; a lining of white satin will enhance its elegance. Moiré, satin de Lyon, corded silk and cloth in general are the usual selections.

We have pattern No. 5942 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket requires three yards and three-eighths of tucking eighteen inches wide, or of other material a yard and

three-eighths fifty-four inches wide; one-fourth of a yard of plain taffeta twenty inches wide is needed for bands to trim the jacket of tucking. Price of pattern, 9d. or 20 cents.

#### No. 5922.—LADIES' COLLARLESS ETON JACKET.

For early Spring wear the Eton styles prevail. The jaunty design pictured on page 757 in broadcloth, decorated



LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH OR WITHOUT BODY LINING. (KNOWN AS THE "GIBSON" SHIRT-WAIST.)

(Described on Page 770.)

with stitched bands of silk, adheres to the accepted shaping in its snug adjustment and may be made with or with-

out a centre-back seam. It is portrayed in a different effect at figure No. 183 D. The dart-fitted fronts separate to admit a trim narrow vest of plain goods in a contrasting color that extends to the lower edge and is decorated with buttons. Vents may be introduced at the wrists of the two-seam sleeves, which bell smartly at the lower edge, and a strap-belt of the silk follows the joining of the plaited postilion, the use of either being optional.

A jacket of this order for wear with a five-gored skirt would form an attractive suit, in slate-gray cheviot. Silver-and-blue brocade might form the vest, garniture being supplied in bands of black taffeta overlaid with black-and-white chenille braid. Homespun and tailor suitings are suitable.

We have pattern No. 5922 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket needs a yard and one-fourth of goods fifty-four inches wide, with half a yard of contrasting material twenty-seven inches wide for the vest, and five-eighths of a yard of silk twenty inches wide for the belt and for bands. Price of pattern, 9d. or 20 cents.



#### No. 5955.—LADIES' ETON BLOUSE JACKET.

Short jackets are displayed in an assortment of stylish effects, and one to be recommended for general wear is illustrated on page 758 made of fancy suiting decorated with machine-stitching. The mode, which is again displayed at figure No. 191 D, adheres to the Eton shaping, with tucked plaits tapering to the waist-line both at the back and in front, where it blouses in the accepted way. A small shawl-collar that rolls with the fronts, which extend in tabs below the waist-line, is an attractive feature. Vents are introduced at the back of the two-seam sleeves, and a strap-belt finishes the lower edge of the jacket, concealing the joining of the peplum when it is used.

Black peau de soie is in favor for a garment of this description, and the collar may be faced with white satin overlaid with lace. Conservative tastes also incline to taffeta, moiré, cheviot, homespun and satin-faced goods.

We have pattern No. 5955 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket needs two yards of goods fifty-four inches wide. Price of pattern, 9d. or 20 cents.



#### No. 5932.—LADIES' WAIST OR BODICE.

Such charming results can be secured with organdy that

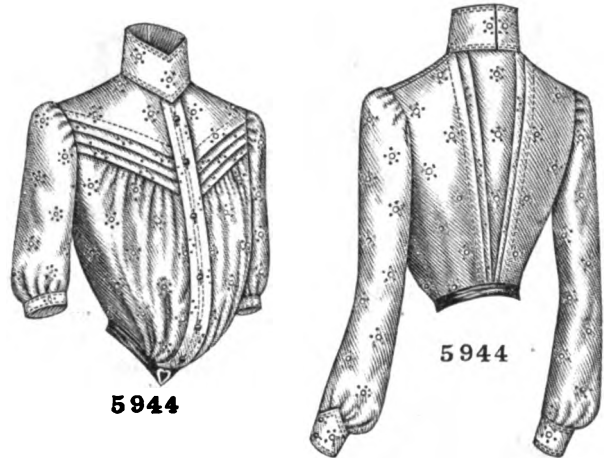


LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH FULL-LENGTH OR ELBOW SLEEVES; CLOSED AT THE BACK, AND WITH OR WITHOUT BODY LINING.

(Described on Page 770.)

for elaborate effects the fabric is a general favorite. It is used for the waist illustrated at figure No. 194 D and

also on page 758, in the latter instance made up in an exquisite shade of pastel blue, adorned with lace edging and insertion. A deep, rounding yoke, closing on the left shoulder and topped by a standing collar supporting one of the new style turn-overs, is a feature of the waist, which has fulness at the back and in front, where it blouses. A bertha gives the fashionable broad-shouldered effect and extends over the tops of the sleeves, which may be in elbow or full length and are shaped by two seams; they support voluminous elbow



LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE, WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING.

(Described on Page 770.)

puffs, or "balloons" as they are called. Bolero fronts are also introduced, and a crush belt and a rosette of ribbon add a touch of dressiness. The waist, which closes in front, is made over a close-fitting lining and may be made with or without the bertha or the bolero fronts.

Sky-blue satin foulard, with decorations of ivory appliqué, would make up attractively. Other accepted fabrics are dotted Swiss, lawn, étamine, barège, grenadine, silk tissue, batiste, silk gingham and dimity.

We have pattern No. 5932 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the pattern calls for three yards and one-fourth of material thirty-six inches wide. Price of pattern, 9d. or 20 cents.



#### No. 5908.—LADIES' DOUBLE-BREADED WAIST OR BODICE.

A postilion is a feature of the mode pictured on page 759, for which blue satin-faced cloth was used, ornamented with buttons. Figure No. 188 D also introduces this design. Seams that extend to the shoulders are displayed in the waist, which may be made with or without a seam at the centre of the back, where the postilion lengthens it. The lower edge describes a sharp point in front and curves gracefully at the back, plaits being arranged at the side-back seams. The right front is shaped to extend over the left, the closing being effected in double-breasted style. Gathers adjust the two-seam sleeves into the arm-holes, and cuffs turn back at the hand. A high collar is a stylish adjunct.

United with a gored skirt, a pretty costume could be formed with a waist of this type in gray homespun. Accepted fabrics are cheviot, hopsacking and zibeline.

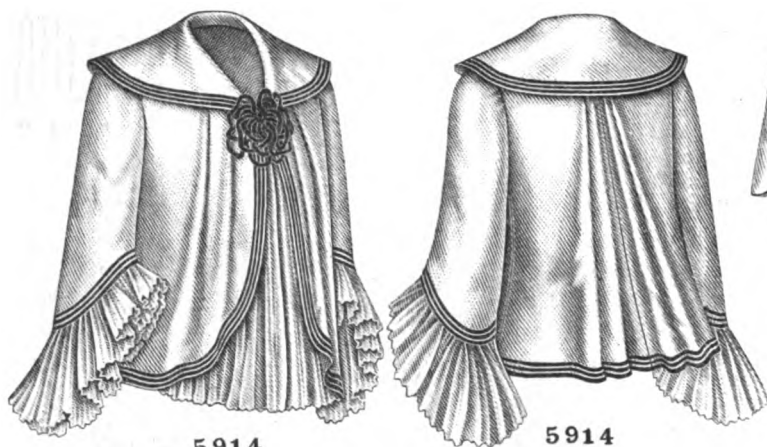
We have pattern No. 5908 in eight sizes for ladies from thirty-two to forty-six inches, bust measure. For a lady of



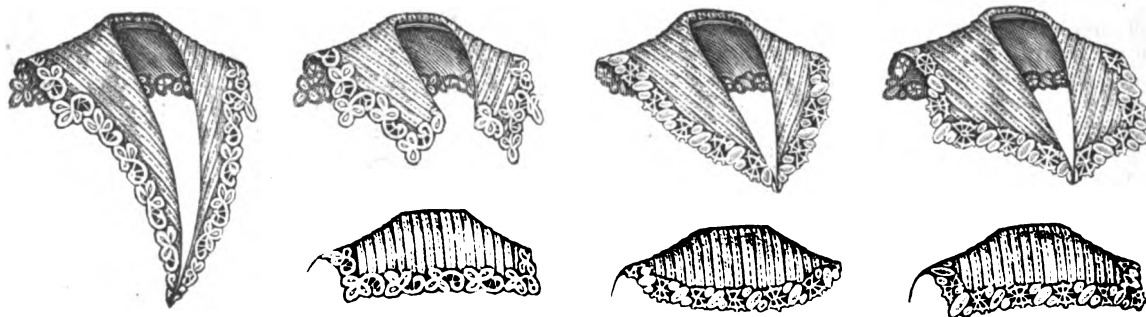
medium size, the pattern calls for a yard and five-eighths of material fifty inches wide. Price of pattern, 9d. or 20 cents.

### No. 5953.—LADIES' WAIST OR BODICE.

Russian lace remains a favorite garniture for fancy waists



LADIES' MATINÉE OR FRENCH DRESSING-SACK, WITH OR WITHOUT THE ACCORDION-PLAITED CENTRE-FRONT AND SLEEVE FRILLS.  
(Described on Page 771.)



LADIES' FANCY COLLARS.—(Described on Page 771.)

and is displayed in the mode illustrated on page 759, the material of which was one of the new green shades of Louisine, combined with tucked chiffon. The bodice is again illustrated at figure No. 180 D. The fronts are shaped to accommodate a vest of silk overlaid with lace, topped by a standing collar and extending to the belt. Revers give a fashionably broad suggestion to the waist, which pouches at the lower edge. The two-seam sleeves may extend in points over the hand, or turn-back cuffs and frills of edging might complete them in elbow length. Both a crush girdle and a plain belt are provided, and the use of the peplum is optional. A fitted lining supports the mode.

Pompadour silk showing pink roses scattered over conventional delicate blue and green lines would effectively combine with ivory silk muslin and batiste appliqué. The girdle should be of blue panne.

We have pattern No. 5953 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist requires three yards and five-eighths of material twenty inches wide, with seven-eighths of a yard of tucking for collar, cuffs and revers, one yard of silk for vest and lower part of sleeves, and one yard of all-over lace to cover silk. Price of pattern, 9d. or 20 cents.

### No. 5956.—LADIES' WAIST OR BODICE.

A pretty design for a foulard waist is represented on page 760, combining Brussels net and satin ribbon. It is shown in a different effect at figure No. 177 D. Short dart-shaped

tucks take up the fulness on the shoulders and at the lower edge in girdle effect, the fronts puffing out prettily over the bust. A crush belt finishes the waist, which is supported by a fitted lining. A full vest headed by a high standing collar is framed by the fronts, appliqué forming a neat finish. The two-seam sleeves have points over the hands, but, if preferred, deep frills may finish them in elbow length. If the dart

tucks are not desired, the material may be cut away and the edges caught together with fagoting. The accompanying illustration gives an excellent idea of fagoting, a fancy stitch much in vogue, and further information can be obtained by referring to the article on

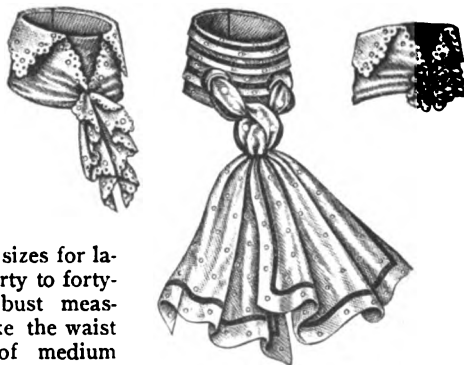
"Fagoting" in this number.

Pompadour silk in ivory white strewn with violets would be charming, with pale-blue panne and cream silk muslin. Stripes are in fashion again, and particularly pretty would be a waist in Pekin stripes in two shades of green, contrasted with black and white Lib-



erty satin. Louisine, chiné silk, moiré, taffeta, and fancy cotton stuffs give gratifying results.

We have pattern No. 5956 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, will require two yards and one-half of material twenty-seven inches wide, and one yard of net forty-five inches wide for vest, collar and frills. Price of pattern, 9d. or 20 cents.



LADIES' FANCY STOCKS.  
(Described on Page 771.)

### No. 5903.—LADIES' WAIST OR BODICE.

The fancy for lace and diaphanous fabrics has established numerous combinations for fashionable waists. A pretty conception is pictured at the figure on the cover page and at figure No. 190 D and is again displayed on page 760 in blush-pink, corded mousseline, silver-gray lady's-cloth,

and Irish appliqué. The waist sets smoothly at the top and blouses prettily in front, slight fullness appearing at the waist-line of the back. A high collar encircles the neck, and voluminous drooping puffs are mounted on two-seam linings. The chief attraction lies in a bolero, which has vents and is slightly pointed at the neck in front. The closing is invisibly effected at the centre, and the two-seam over-sleeves show an irregular outline. A strap-belt defines the dip, and a lining having the regulation seams supports the mode.

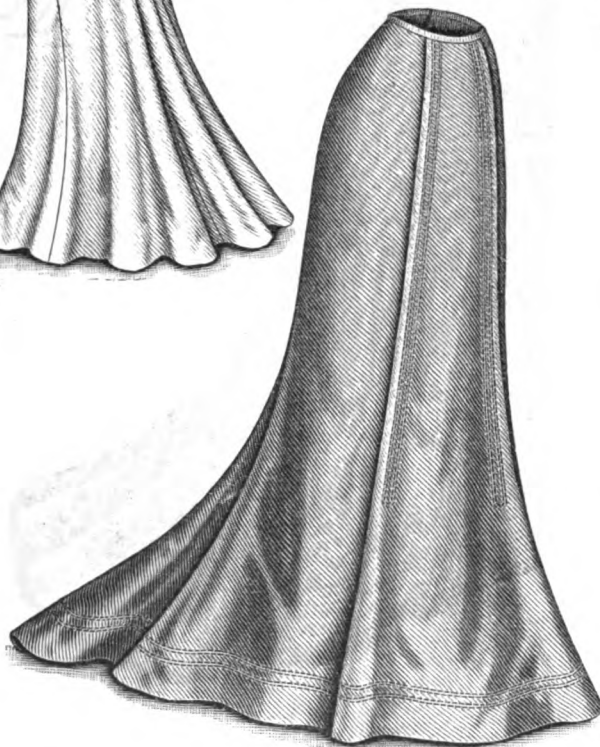
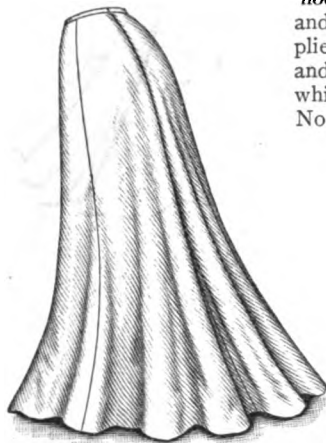
Pastel-blue Liberty satin with a bolero of Mechlin lace studded with diminutive pearl beads would produce an elegant waist that would be appropriate for any function. Smart combinations are mousseline de soie and taffeta, silk muslin and satin, and Irish lace over Liberty satin.

We have pattern No. 5903 in seven sizes from thirty to forty-two inches, bust measure. For a lady of medium size, the waist needs a yard and seven-eighths of material forty-four inches wide, with a yard and one-eighth of goods fifty inches wide for bolero, belt and over-sleeves. Price, 9d. or 20 cents.



#### NO. 5907.—LADIES' WAIST OR BODICE.

One of the new blue shades of French voile was selected for the node illustrated on page 761, and finishing touches were supplied in fancy tucking, appliqué and velvet ribbon. The waist, which is also pictured at figure No. 202 D, is in "Gibson" style,



5916

LADIES' FIVE-GORED FLARE SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK, AND A PLAIT AT EACH SIDE OF THE FRONT IN "GIBSON" STYLE: IN SWEEP OR ROUND LENGTH, AND WITH OR WITHOUT THE DIP.

(Described on Page 772.)

with plaits widening the shoulders and tapering to the waist-line, and the fronts are apart to admit a vest that is headed



5939

5939

LADIES' SHIRT-WAIST OR SHIRT-BLOUSE SLEEVE, WITH A STRAIGHT BAND OR REGULAR SHIRT SLEEVE FINISHED FOR LINK BUTTONS.

(Described on Page 772.)



5982



5982



5982



5982

LADIES' SLEEVE, IN FULL OR ELBOW LENGTH, WITH TURKISH PUFF FINISHED AT THE TOP WITH TUCKS OR SHIRTING OR WITH A BELL CAP IN ANY OF THREE OUTLINES.

(Described on Page 772.)

by a stock in pointed outline. The two-seam sleeves are lengthened at the hand by circular cuffs, but if preferred they may be shortened to elbow length and completed with circular frills. A postilion arranged in a double box-plait is added, and may have peplum extensions. The waist, which pouches in front over a ribbon belt outlining the dip, has a fitted lining.

A stylish creation would be of gray uncut velvet for wear with a gray wool or crêpe de Chine skirt. The vest should be of Irish lace over ivory satin, and accessories of panne would

be in keeping. Dress goods, light-weight broadcloth, chevot, étamine, zibeline, canvas, moiré and foulard are favorite fabrics.

We have pattern No. 5907 in seven sizes from thirty to forty-two inches, bust measure. For a lady of medium size, the waist needs two yards and one-



5916

eighth of material forty-four inches wide, with five-eighths of a yard of fancy tucking for the vest. Price, 9d. or 20 cents.



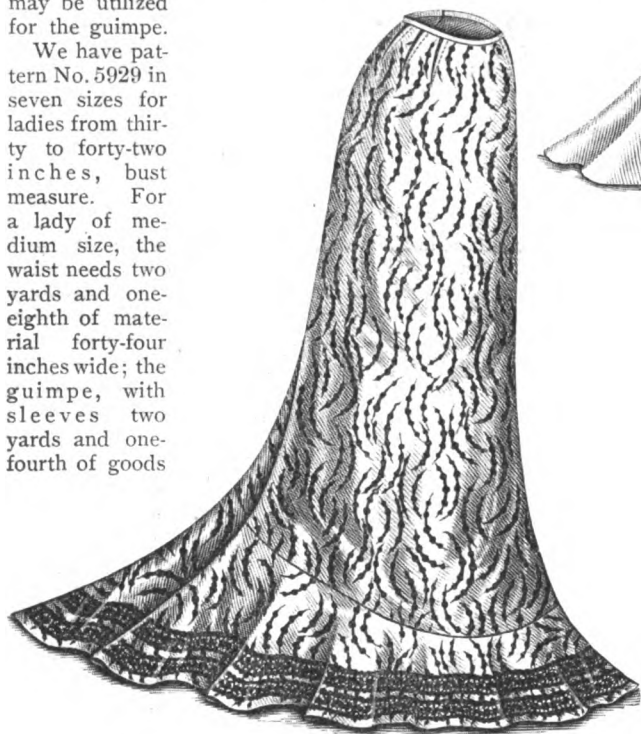
**No. 5929.—LADIES' LOW-NECKED WAIST OR BODICE.**

An evening waist must be included in every wardrobe, and the one depicted on page 761 will be found especially becoming. Net is used in the present instance for the mode, which is in low, rounding effect at the neck and closes at the back. The waist has fulness at the top and lower edge of the back, and also at the front, which pouches attractively. A graceful bertha follows the outline of the neck, breaking the severe effect, and the short elbow sleeves are lengthened slightly by frills of graduated depth.

A separate guimpe of all-over lace is an important adjunct and may be made with or without full-length bishop sleeves that display straight bands. A standing collar encircles the neck, and a draw-string in a casing secures the guimpe to the figure. A closing at the back is effected invisibly.

A charming development would be of white dotted Swiss, with Valenciennes lace. Embroidered mull and evening fabrics are advised, and fancy tucking, all-over net and lace effect may be utilized for the guimpe.

We have pattern No. 5929 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist needs two yards and one-eighth of material forty-four inches wide; the guimpe, with sleeves two yards and one-fourth of goods



5919

LADIES' CIRCULAR SKIRT, WITH HABIT BACK, DART TUCKS OR FAGGOTING, AND LONG OR SHORT SWEEP, AND WITH OR WITHOUT THE DIP AND A GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.—(Described on Page 773.)

eighteen inches wide, and without sleeves, seven-eighths of a yard in the same width. Price of pattern, 9d. or 20 cents.

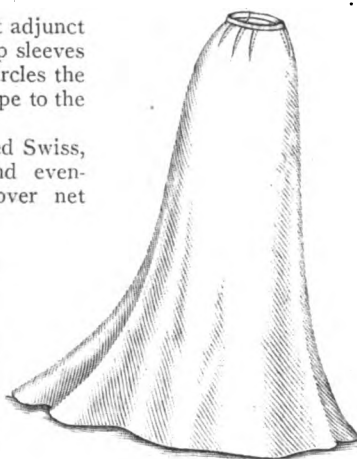
**No. 5926.—LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE.**

One of the new mercerized linens, in Nile green, was used for the mode illustrated on page 762; at figure No. 198 D a different development is given. A yoke in pointed outline is the important item of the shirt-waist, which is tucked in clusters and has fulness at the waist-line both at the back and front. The closing is made through a box-plait arranged at the centre below the yoke. The graceful bishop sleeves exhibit pointed cuffs, and the neck is finished with a band over which a removable stock provided with turn-overs is worn. A lining consisting of a back seamed at the centre and dart-fitted fronts accompanies the mode for use if desired. A ribbon belt finishes the waist.

Correct fabrics for fashionable waists of this type include a varied assortment of silk and linen mixtures. Piqué and butcher's linen are also in high favor for tailor effects, Silk gingham, batiste, madras, dotted Swiss, lawn, dimity, beige and cotton cheviot are recommended.

We have pattern No. 5926 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, will require three yards and three-eighths of material twenty-seven inches wide.

Price of pattern, 9d. or 20 cents.

**No. 5941.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.**

A pretty adaptation of the favorite "Gibson" styles is ex-



5919

hibited on page 762 in white madras. The mode is tucked at the centre of the back and may be tucked to short yoke depth or gathered in front, where the closing is made through a box-plait. In distinct "Gibson" style, plaits that are stitched to yoke depth take up extra fulness allowed on the shoulders and are confined at the waist-line, where gathers in front produce a becoming droop. The blouse extends only to the waist-line and is lengthened by a close-fitting skirt section. Cuffs vary the bishop sleeves, and a removable collar, that supports ties secured under a buckle, is a stylish

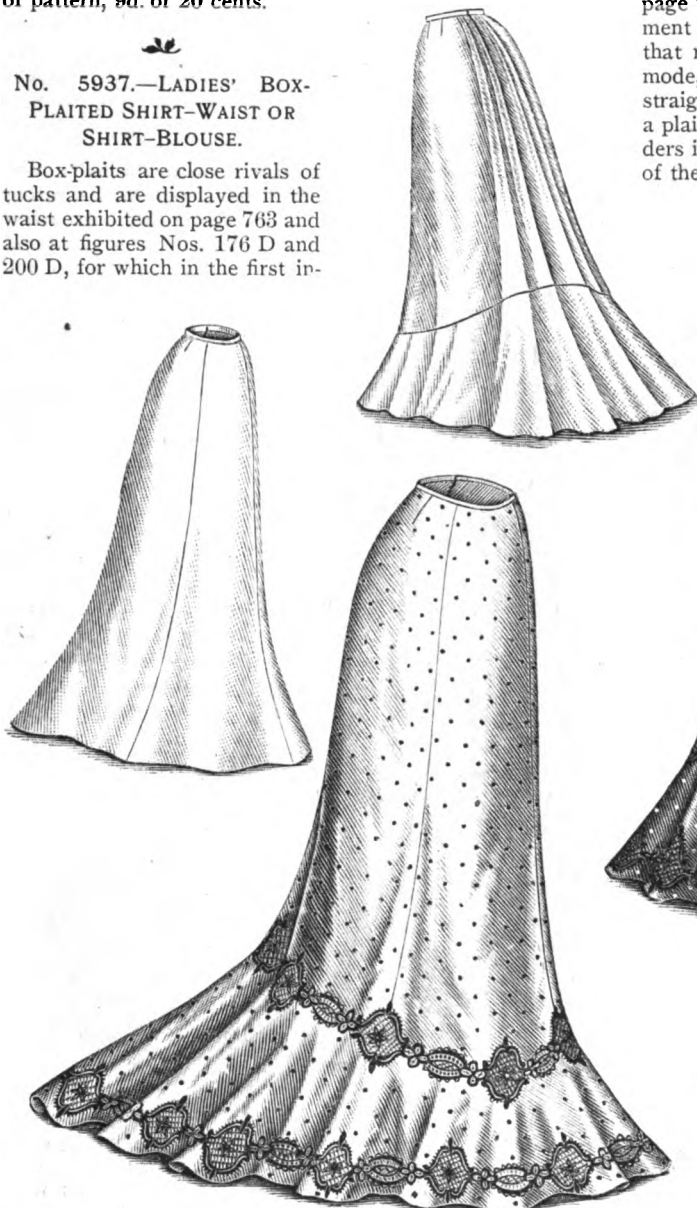
accessory concealing the neck-band. A crush ribbon belt is a pleasing item. The pattern provides a lining that includes a back seamed at the centre, and dart-fitted fronts for use when deemed advisable.

Butcher's linen, piqué, mercerized linen, silk gingham, cotton cheviot, lawn, dimity, etc., may appropriately be used.

We have pattern No. 5941 in eight sizes from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist calls for three yards and one-half of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.

**No. 5937.—LADIES' BOX-PLAITED SHIRT-WAIST OR SHIRT-BLOUSE.**

Box-plaits are close rivals of tucks and are displayed in the waist exhibited on page 763 and also at figures Nos. 176 D and 200 D, for which in the first in-



**5931**

stance dotted Swiss, lace edging and insertion were used. The waist is box-plaited in yoke outline in front and to the lower edge of the back, where the closing is made at the centre. Fulness appears at the waist-line of the front, and slight gathers at the back give a tapering effect. The sleeves have plaits discontinued to allow puffs which sag over straight cuffs supporting turn-overs. The stock, also displaying turn-overs, is worn over a neck-band, but it may be omitted and the neck cut in slightly pointed outline. A crush ribbon belt is a fitting accompaniment. The pattern provides a lining that includes backs and a dart-fitted front seamed at the centre for foundation when desired.

Mull, organdy, dimity, nainsook, China silk, net, batiste, foulard and soft woollens are appropriate selections.

We have pattern No. 5937 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist needs three yards and one-fourth of material twenty-seven inches wide. Price, 9d. or 20 cents.

**No. 5936.—LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE.**

Reliefs of white piqué give style to the waist pictured on page 763 made up in crush-pink linen. Another development is shown at figure No. 195 D. A removable chemisette that may be headed by a standing collar accompanies the mode, which is tucked in tapering effect at the back and in straight lines in front, where it sags prettily and closes under a plait at the centre. The proper breadth across the shoulders is imparted by a sailor collar that extends over the tops of the sleeves, which follow the bishop style and are com-

pleted with straight cuffs. A lining comprising dart-fitted fronts and a back seamed at the centre is provided by the pattern. A strap-belt is also supplied.

Silk gingham, butcher's linen, madras, dimity, nainsook, India linen, cotton cheviot and lawn, enjoy favor.

We have pattern No. 5936 in



**5931**

LADIES' THREE-PIECE FLARE SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND A GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY: WITH LONG OR SHORT SWEEP, AND WITH OR WITHOUT THE DIP.

(Described on Page 773.)

nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist needs two yards and five-eighths of blue linen thirty-six inches wide, with one yard of white piqué twenty-seven inches wide for the chemisette, belt, cuffs and sailor collar. Price, 9d. or 20 cents.

**No. 5935.—LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE.**

The mercerized linens are such clever imitations of silk that they are in great favor for shirt-waists. This popular fabric in one of the gladiola shades was chosen for making the waist pictured on page 764. The mode, pictured again at figures Nos. 174 D and 201 D, is distinguished by tucks in front outlining a yoke, or, if preferred, they may extend to



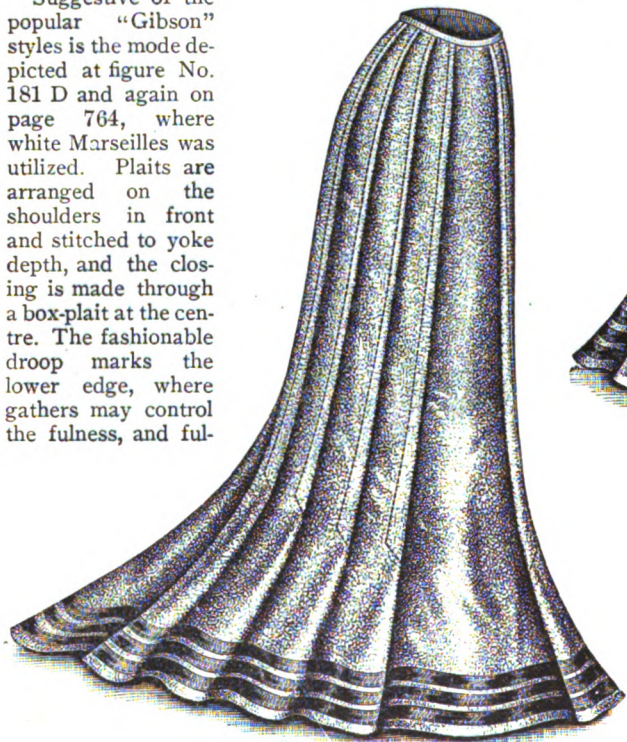
the belt; the closing is made through a box-plait arranged at the centre. The back is also tucked, and fulness appears only at the waist-line in front. Cuffs that close on the inside complete the bishop sleeves, and a removable collar is worn over the neck-band. A lining having fronts fitted with darts, and a back seamed at the centre is provided by the pattern.

White dotted silk gingham would be stylish with a collar of the same adorned with a turn-over of black or pale-blue taffeta embroidered in white French knots. Butcher's linen, India linen, Victoria lawn, chambray, dimity, and nainsook commend themselves for waists of this order.

We have pattern No. 5935 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires three and one-half yards of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.

#### No. 5915.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

Suggestive of the popular "Gibson" styles is the mode depicted at figure No. 181 D and again on page 764, where white Marseilles was utilized. Plaits are arranged on the shoulders in front and stitched to yoke depth, and the closing is made through a box-plait at the centre. The fashionable droop marks the lower edge, where gathers may control the fulness, and ful-



5947

ness also appears at the waist-line of the back. Shirt sleeves finished with neat little cuffs are in keeping with the mode, and a welt-finished pocket may be arranged on the left front. A stylish collar supporting narrow ties that cross at the centre is worn over the neck-band. A lining is provided for use when desired and consists of dart-fitted fronts and a back seamed at the centre.

A charming result may be achieved with Nile-green silk gingham, or blush-pink beige with its lustrous, silken surface; the turn-overs or tie accompanying the white piqué stock should be of black taffeta embroidered in white silk.

Madras, piqué, colored linen, cotton cheviot, Galatea and Victoria lawn are recommended for the mode.

We have pattern No. 5915 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires three and three-eighths yards of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.



#### No. 5957.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

Conservative taste remains faithful to the shirt-waist, which now is appropriate for street and more formal wear. A type that exhibits the closing at the back is depicted at figure No. 197 D, and on page 765 made of polka-dotted lawn and trimmed effectively with ribbon-run beading. The front of the mode is tucked to yoke depth, producing a becoming drooping effect, and gathers regulate the fulness at the waist-line of the back, where the closing is made through a box-plait. Bands that close on the inside complete the bishop

sleeves, although elbow length may be adopted, and a pointed stock is worn over the neck-band. The pattern provides a lining consisting of a front seamed at the centre and backs for foundation, if desired. A crush ribbon belt outlines a becoming dip.

White wash silk has many admirers, because of its durable and dressy qualities. Silk gingham, mull, batiste, lawn, organdy, dimity, linen, madras, cheviot and delicate silks may be also used.



5947

LADIES' SKIRT: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A SEVEN-GORED SKIRT WITH GRADUATED TUCKED PLAITS DESCENDING TO FLOUNCE DEPTH: WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND LONG OR SHORT SWEEP, AND WITH OR WITHOUT THE DIP.

(Described on Page 773.)

We have pattern No. 5957 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the shirt-waist for a lady of medium size, requires two yards and one-eighth of material thirty-six inches wide. Price of pattern, 9d. or 20 cents.



#### No. 5944.—LADIES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE.

Charming variations of the ever popular shirt-waist are exhibited, and much ingenuity is displayed in their construction. Embroidered batiste was used for the development of the mode depicted on page 765. Figure No. 196 D also

introduces this design. A yoke tucked across the lower part distinguishes the fronts of the waist, which closes through an applied box-plait. The fronts have fullness at the top and belt, and the back is tucked in tapering effect. Bands may terminate the bishop sleeves in elbow length, or, if preferred, they may be in full length sagging prettily over pointed cuffs that close on the inside. A pointed stock, concealing the neck-band, and a crush ribbon belt closed with a buckle, are stylish accessories. Provision is made for a lining that includes a back seamed at the centre and dart-fitted fronts. A stylish selection is blue linen, machine-stitched in white.

We have pattern No. 5944 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist needs three yards and one-half of goods twenty-seven inches wide. Price of pattern, 9d. or 20 cents.



#### No. 5914.—LADIES' MATINÉE OR FRENCH DRESSING-SACK.

The mode illustrated on page 766 and at figure No. 185 D is strongly suggestive of the picturesque French styles and in the former instance is shown made up of blue China silk, and black velvet baby ribbon. A yoke heads the sack, which has plaits allowing ample fullness at the back. Plaits also ornament the fronts, which have rounding edges. The sleeves are in three-quarter length, of the graceful kimono shaping, and a deep, round collar is a



5917

LADIES' SKIRT: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT AND A SEVEN-GORED SKIRT WITH LONG OR SHORT SWEEP, AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND BOX-PLAIED TO FLOUNCE DEPTH AT THE SIDE SEAMS, AND WITH OR WITHOUT THE DIP.

(Described on Page 774.)

feature of the neck. Accordion-plaited frills of white China silk lengthen the sleeves, and a centre-front of the same plaited fabric is introduced.

White albatross will be handsome with white net and narrow pink satin ribbon.

We have pattern No. 5914 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the sack needs three yards and three-fourths of goods twenty-seven inches wide, with two yards and one-fourth of material in the same width for frills and centre-front. Price of pattern, 9d. or 20 cents.



#### No. 5972.—LADIES' FANCY COLLARS.

Two charming collars are pictured on page 766, the ma-

terial used for each being tucked batiste trimmed with appliqué lace. A rounding outline, suggestive of the shawl shaping, distinguishes the collar that may also have its edges describing square corners in sailor effect, and the application of the trimming brings this out in a particularly pretty manner. The other collar is shaped to extend in long, tapering ends to the waist-line or only to the bust, and is in straight outline across the back.

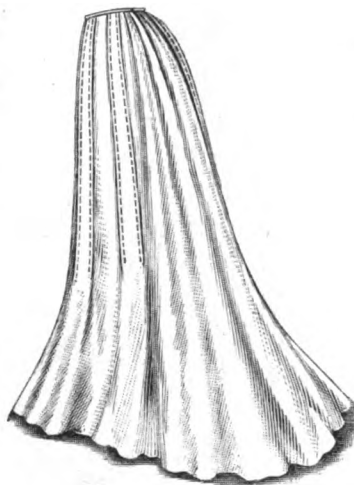
All-over batiste or Irish point is in favor for these accessories, and piqué, lace, tucking, etc., are also much used.

We have pattern No. 5972 in three sizes, small, medium and large. In the medium size, the collar extending to the waist-line requires three-fourths of a yard of material twenty-seven or more inches wide; either collar extending to the bust, five-eighths of a yard of goods in the same width. Price of pattern, 6d. or 10 cents.



#### No. 5925.—LADIES' FANCY STOCKS.

Much ingenuity and skill are evidenced in those indispensable articles of feminine adornment, stocks. Two stylish designs are pictured on page 766 and at figures Nos. 182 D and 183 D. In the first instance polka-dotted silk, relieved with black velvet ribbon, provided the development of the stock that is tucked *en bayadère*, and a unique feature is supplied in ties secured at each side of the centre and slipped through rings. The tie is knotted at the throat. For the other style illustrated.



5917

pale-blue taffeta was used, over which an embroidered handkerchief cut diagonally through the centre is fancifully disposed with the corners so arranged as to form turn-overs. A chou is formed at the back, and a jabot in front.

The mode is appropriate for waists in general, and charming results are obtained with harmonizing colors.

We have pattern No. 5925 in three sizes, small, medium and large. In the medium size the handkerchief stock requires one handkerchief thirteen and one-fourth inches

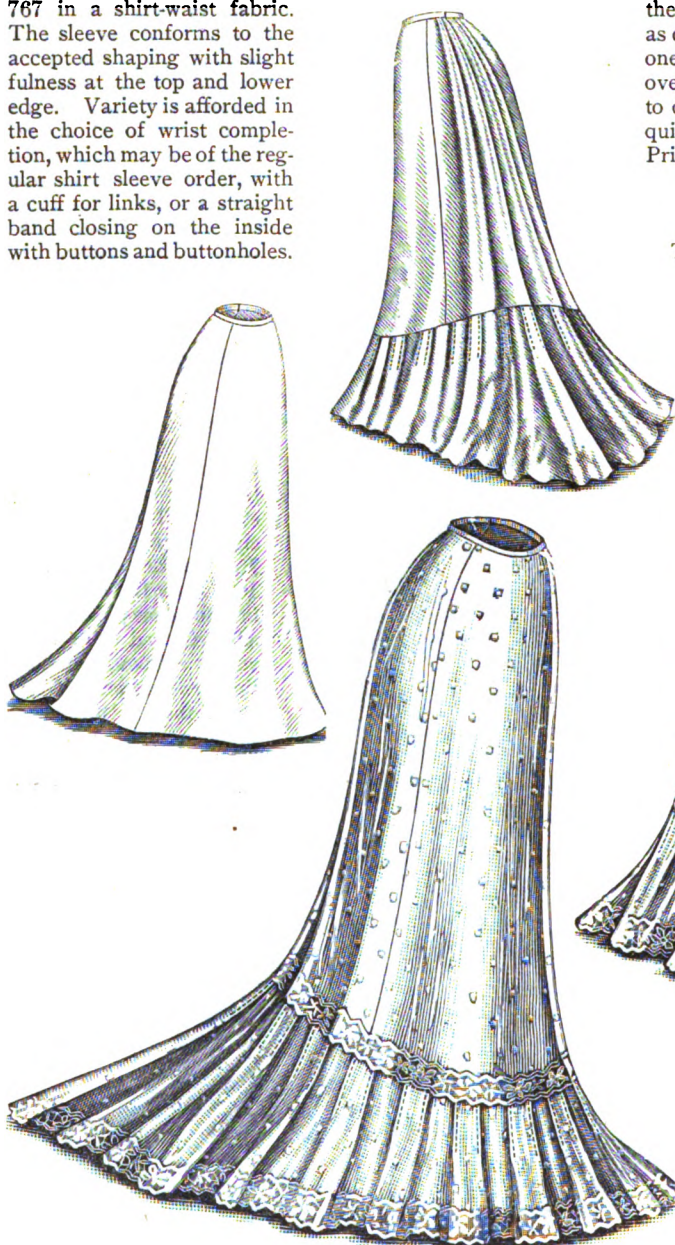


square, with one-eighth of a yard of silk twenty inches wide for the stock; the tucked stock, a yard and one-half of material twenty inches wide. Price of pattern, 6d. or 10 cents.



**No. 5939.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE SLEEVE.**

The present styles in shirt-waist sleeves show no marked departure from the shaping of last year. A fashionable design is illustrated on page 767 in a shirt-waist fabric. The sleeve conforms to the accepted shaping with slight fulness at the top and lower edge. Variety is afforded in the choice of wrist completion, which may be of the regular shirt sleeve order, with a cuff for links, or a straight band closing on the inside with buttons and buttonholes.



5943

Any of the popular shirt-waist materials may be utilized.

We have pattern No. 5939 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs a yard and one-fourth of goods twenty-seven inches wide. Price, 6d. or 10 cents.



**No. 5982.—LADIES' SLEEVE.**

Combinations mark the fashionable sleeve, and an example that will meet with favor is illustrated on page 767 in a de-

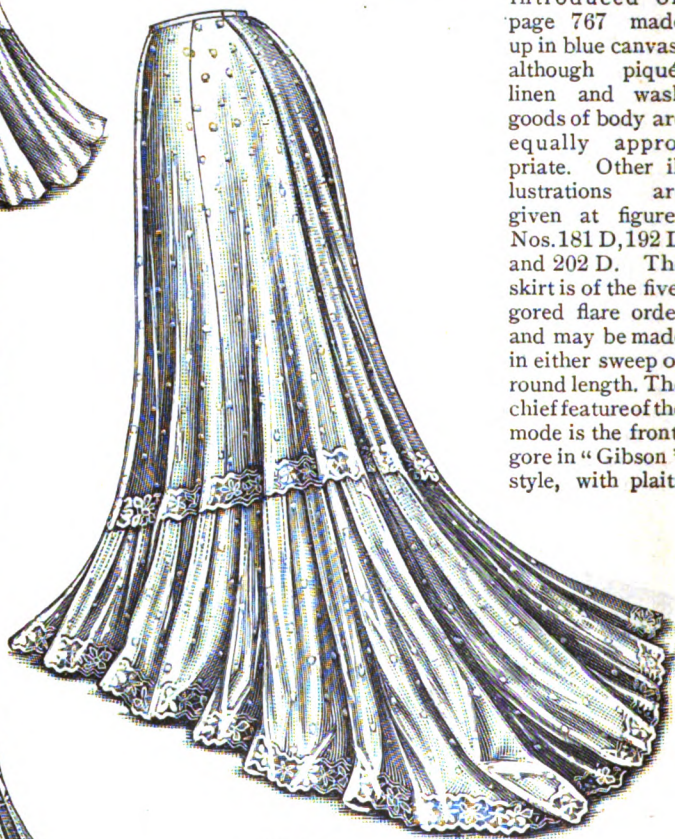
velopment of lace and Liberty satin. Deep Turkish puffs finished at the top by tucks stitched to slight depth or shirrings droop over the elbow in the new way; or, if a more pronounced suggestion of the quaint "1830" styles be preferred, bell caps with plain or irregular lower outline are added. The mode may be in full length flaring over the hand, or elbow length may be utilized, in which instance the two-seam lining is shortened to the proper depth. Color schemes are particularly effective in this design.

We have pattern No. 5982 in six sizes from ten to fifteen inches, arm measure, measuring the arm about an inch below the arm-pit. For a lady whose arm measures eleven inches as described, a pair of full-length sleeves needs two yards and one-half of goods twenty inches wide, with half a yard of all-over lace for caps, or three-fourths of a yard of all-over lace to cover lower part of sleeves. A pair of elbow sleeves requires a yard and five-eighths of material twenty inches wide. Price, 6d. or 10 cents.



**No. 5916.—LADIES' FIVE-GORED FLARE SKIRT.**

The skirt in "Gibson" style is a decided novelty and is introduced on page 767 made up in blue canvas, although piqué, linen and wash goods of body are equally appropriate. Other illustrations are given at figures Nos. 181 D, 192 D and 202 D. The skirt is of the five-gored flare order and may be made in either sweep or round length. The chief feature of the mode is the front-gore in "Gibson" style, with plaits



5943

LADIES' FIVE-GORED SKIRT, WITH LONG OR SHORT SWEEP, AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND A BOX-PLAIED, GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY AND WITH OR WITHOUT THE DIP.

(Described on Page 774.)

arranged at the seams and stitched to flounce depth. An inverted box-plait disposes of the fulness at the back, and a pronounced flare is given the lower edge, which in the medium sizes measures about three yards and three-fourths. The use of the dip is optional.

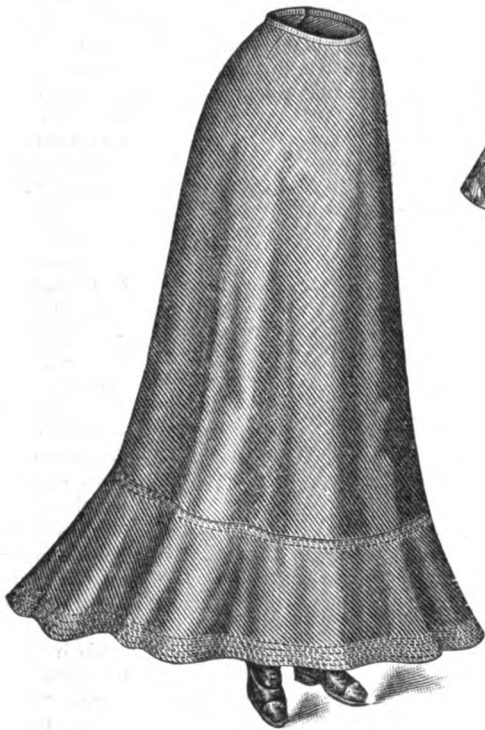
White heavy ribbed piqué or cotton cheviot would be smart with a "Gibson" shirt-waist of the same.

We have pattern No. 5916 in nine sizes from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip. For a lady of twenty-four inches waist or forty-one inches hip, it requires four yards and five-eighths of material forty-four inches wide. Price, 1s. or 25 cents.

## No. 5919.—LADIES' CIRCULAR SKIRT.

Gladiola India silk was used for the mode pictured on page 768, and insertion furnishes the decoration. Other productions are shown at figures Nos. 177 D and 190 D. Darts taken up on the outside to form tucks ornament the top of the skirt, or the tucks may be cut away and the edges caught together with faggoting. The accompanying illustration gives an excellent idea of faggoting, a style of stitch now much in vogue. For further information see the article included in "The Dressmaker," in this number. A habit back is introduced, and a graduated, circular flounce, from beneath which the skirt should be cut away, may be used to increase

the flare at the lower edge of the skirt, for which both long and short sweep are provided, the skirt measuring, in the medium sizes about four yards



5904

LADIES' ONE OR TWO-PIECE CIRCULAR SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, IN INSTEP OR SHORTER LENGTH, AND WITH OR WITHOUT THE DIP AND THE SLIGHTLY RIPPLED AND GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY. FOR PLAIDED, STRIPED OR OTHER FABRICS TO BE MADE UP WITH MATCHED BIAS EDGES OR A LENGTHWISE OR CROSSWISE FOLD IN FRONT. (FOR SHOPPING, STORMY WEATHER, TRAVELLING, GOLFING, ETC.)

(Described on Page 774.)

and the flounce about five yards and one-half. A closing is arranged at the back. Broadcloth, serge, cheviot, hop-sacking, canvas, étamine, foulard and tailor fabrics are used.

We have pattern No. 5919 in nine sizes for ladies from twenty to thirty-six inches waist or thirty-seven to fifty-eight and a half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt without flounce requires four yards and seven-eighths of material twenty-seven inches wide; with material cut away beneath flounce, seven yards and one-eighth of goods in the same width. Price of pattern, 1s. or 25 cents.

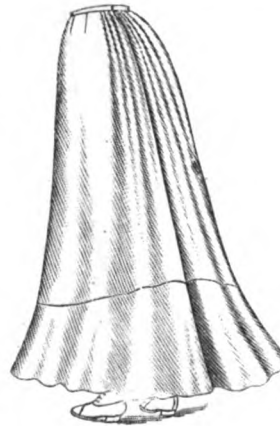
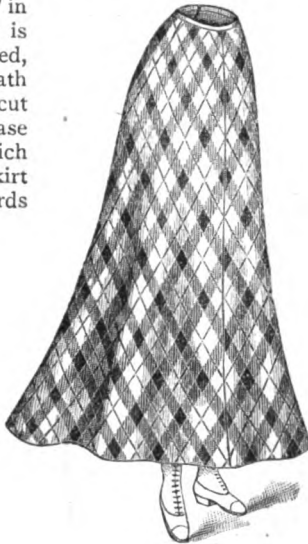
## No. 5931.—LADIES' THREE-PIECE FLARE SKIRT.

Silk gowns are promised great popularity this Summer, having been proved highly desirable for hot weather. The skirt pictured on page 769 is fashioned of blue-and-white India silk, relieved with insertion and united with a waist characterized by a yoke of fancy tucking would form a charming toilette. On the cover page and at figures Nos. 182 D, 185 D and 194 D, different representations of the mode are given. The skirt is of the three-piece type, with darts aiding in the adjustment. The fulness at the back may be

controlled by gathers or disposed in an inverted box-plait stitched down for a short distance or left free. The chief feature is a graduated, circular flounce from beneath which the skirt should be cut away and which affords a measurement in the medium sizes of about five yards and one-half, the skirt measuring about three yards and three-fourths. The dip may be introduced, and a long and short sweep is provided.

Réséda - green foulard, with Chantilly banding from beneath which the goods is cut away is remarkably effective over a white drop skirt of taffeta or satin.

We have pattern No. 5931 in nine sizes from twenty to thirty-six inches waist or thirty-seven to fifty-eight and one-half inches hip. For a lady of twenty-four inches waist or forty-one inches hip, the skirt cut away beneath flounce needs six yards and three-fourths of material twenty-seven inches wide; not cut away beneath flounce, nine yards and an eighth in the same width. Price of pattern, 1s. or 25 cents.



5904

## No. 5947.—LADIES' SKIRT.

Tucked plaits have gained a considerable degree of favor, and this means of embellishment is shown to advantage in the mode illustrated at figures Nos. 188 D and 191 D, and on page 770 in a development of hyacinth-blue barège, trimmed with bands of taffeta. Seven gores shape the skirt, which shows graduated tucked plaits to flounce depth and may have the fulness disposed at

the back in an inverted box-plait, or controlled by gathers. Either a long or short sweep may be employed, and at the lower edge in the medium sizes the skirt measures about four yards and one-half. A foundation skirt of the five-gored type supports the mode and has the fulness at the back arranged to accord with the skirt; the dip also may be given. Albatross, foulard, étamine and pliable fabrics are suggested.

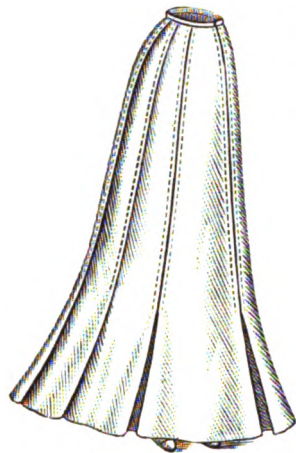
We have pattern No. 5947 in nine sizes for ladies from twenty to thirty-six inches waist or thirty-seven to fifty-eight and one-half inches hip measure. To make the skirt for a lady of twenty-four inches waist or forty-one inches hip, will



need six yards and one-eighth of material forty four inches wide, with a yard and one-eighth of taffeta twenty inches wide for one-inch bands to trim. Price of pattern, 1s. or 25 cents.

#### No. 5917.—LADIES' SKIRT.

India silk in réséda-green and white was used for the mode pictured on page 771, with lace insertion for decoration. Figures Nos. 180 D and 183 D represent the mode in different developments. The skirt is one of the seven-gored order and is box-plaited to flounce depth at the side seams, the fulness falling prettily around the lower edge, where a measurement of about four yards and one-half in the medium sizes is afforded. Either an underfolded box-plait or gathers may dispose of the



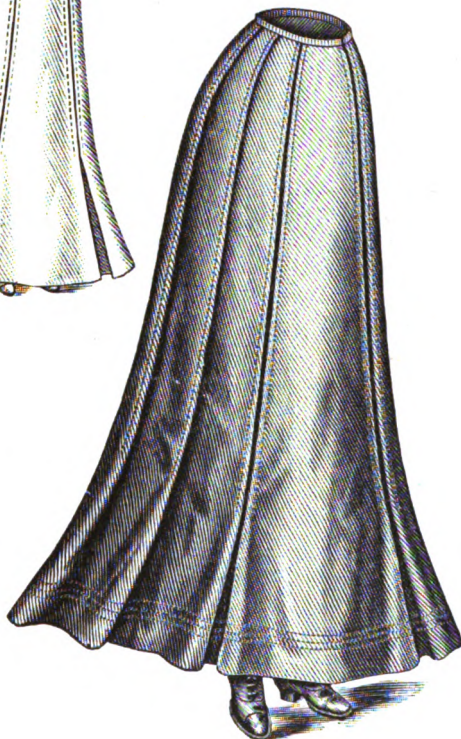
fulness at the back, and the pattern also provides both long and short sweep for the skirt, which may likewise introduce the dip. A five-gored foundation skirt accompanies the mode and has gathered fulness at the back.

Combined with a stylish waist, a handsome costume could be effected with dahlia-colored foulard relieved with Chantilly medallions.

We have pattern No. 5917 in nine sizes for ladies from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt calls for nine yards and one-fourth of material twenty-seven inches wide. Price, 1s. or 25 cents.

#### No. 5943.—LADIES' FIVE-GORED SKIRT.

White dotted Swiss was selected for the development of the skirt illustrated on page 772, and an effective garniture was introduced in bands of insertion. The mode, which is also shown at figure No. 178 D, is of the popular five-gored shaping, adjusted without the aid of darts, and the fulness at the back may be regulated by gathers or disposed of in an inverted box-plait. A novelty is exhibited in a box-plaited, graduated, circular flounce, the plaits of which are stitched to slight depth. Both a long and short sweep are provided for



5974

LADIES' FIVE-GORED SKIRT, IN SHORT ROUND, INSTEP OR GOLFING LENGTH, WITH INVERTED BOX-PLAIT AT THE BACK AND TUCKED PLAITS DESCENDING TO FLOUNCE DEPTH. (FOR SHOPPING, STORMY WEATHER, TRAVELLING, GOLFING, ETC.)—(Described on Page 775.)

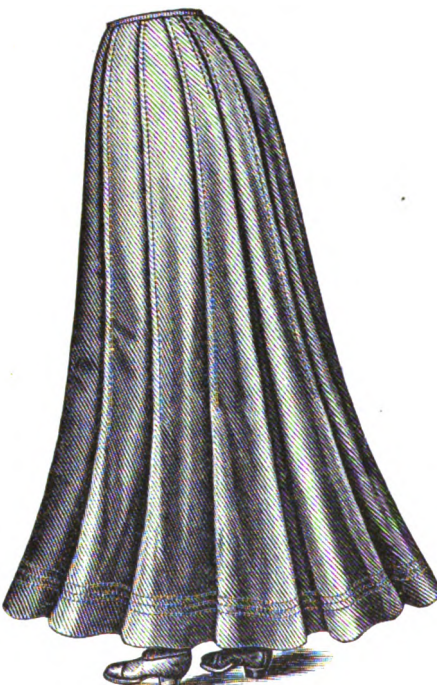
the skirt, which at the foot measures about three yards and three-fourths in the medium sizes. The skirt should be cut away from beneath the flounce.

Crêpe cloth would make up attractively, and foulard, grenadine, batiste, organdy, linen and lawn are also recommended.

We have pattern No. 5943 in nine sizes for ladies from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt cut away beneath flounce requires eleven yards and one-eighth of material twenty-seven inches wide; not cut away beneath flounce, thirteen yards and five-eighths in the same width. Price of pattern, 1s. or 25 cents.

#### No. 5904.—LADIES' ONE OR TWO-PIECE CIRCULAR SKIRT.

A skirt that is designed for plaided, striped or other fabrics, to be made up with matched bias edges or a lengthwise or crosswise fold in front, and that will be found especially desirable for shopping, golfing, travelling, stormy weather, etc., is illustrated on page 773 in serviceable developments of both plain and plaid goods. The mode, which may be in instep or shorter length, can be of one or two piece circular shaping, the adjustment being aided by darts over



5974

the hips. Gathers may replace the inverted box-plait that disposes of the fulness at the back, and the use of the dip is optional. A slightly rippled and graduated circular flounce, from beneath which the skirt should be cut away, may be made a feature of the mode, which affords a measurement of about three yards and three-fourths at the lower edge in the medium sizes, the

flounce measuring about four yards and one-fourth.

A smart reproduction for golf and country wear would be in white piqué, trimmed with piqué braid. A scarlet jacket would complete a stylish costume. Oxford cloth, double-faced suiting, tailor suitings and English mixtures are appropriate.

We have pattern No. 5904 in nine sizes from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip measure, the one-piece skirt cut on a lengthwise fold without flounce will require three yards and one-fourth of material fifty inches wide; with flounce, three yards and three-eighths in the same width. The one-piece skirt cut on a crosswise fold without flounce, three yards and one-eighth fifty-four inches wide; with flounce, four yards and three-fourths forty-four or more inches wide. The bias two-piece skirt without flounce needs three yards and three-fourths of goods fifty inches wide; with flounce, three yards and five-eighths in the same width. Price of pattern, 9d. or 20 cents.

**No. 5974.—LADIES' FIVE-GORED SKIRT, WITH TUCKED PLAITS.**

The skirt pictured on page 774 is shown developed in blue cheviot, will be found highly desirable for shopping, travelling, stormy weather, golfing, etc. It may be made in short round, instep or golfing length and displays tucked plaits extending to flounce depth,

**5905**

LADIES' CIRCULAR SHORT PETTICOAT-SKIRT, WITH HABIT BACK AND WITH OR WITHOUT THE GRADUATED, CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on this Page.)

the fulness fashionably distended at the lower edge, which in the medium sizes measures about five yards. An inverted box-plait stitched in place is employed at the back, the closing of the skirt being invisibly effected at the left side of the front. The dip may be introduced if desired.

For golf, tennis, etc., a development in white piqué would be smart for wear with a scarlet jacket.

We have pattern No. 5974 in seven sizes for ladies from twenty to thirty-two inches waist, or thirty-seven to fifty-two and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt requires five yards and five-eighths of material fifty inches wide. Price of pattern 9d. or 20 cents.

**No. 5905.—LADIES' CIRCULAR SHORT PETTICOAT-SKIRT.**

Flannel embroidered in white silk was used for making the petticoat-skirt shown on this page. It is short, in circular style, darts aiding in the adjustment. A habit back is used, and an ornamental feature may be provided in a graduated, circular flounce from

beneath which the skirt should be cut away. Provision is made for the dip.

Blue French flannel will be pretty with a flounce trimmed with rows of pale-blue satin ribbon. Bedford cord, cashmere, wash silk, cambric, muslin and nainsook may be developed accordingly.

We have pattern No. 5905 in nine sizes for ladies from twenty to thirty-six inches waist or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the petticoat without flounce requires two yards and one-half of material twenty-seven inches wide; with flounce, three yards and one-half of goods in the same width. Price of pattern, 9d. or 20 cents.

**No. 5977.—LADIES' BISHOP OR VASSAR NIGHT-GOWN.**

A particularly pretty night-gown in bishop or Vassar style is shown below in white China silk, trimmed with white lace. The sleeves extend to the neck in novel style, where a rounding yoke effect is obtained with shirrings, and a frill finish is given. However, a Dutch or low, round outline may be employed instead, and the frill heading used to soften the edge. The closing is made at the front, with buttons and button-holes. The bishop sleeves are shirred to form frills and may be in elbow or full length.

Soft flannel in blue spotted in white would be pretty, associated with point de Paris lace. A gown of white lawn would be very serviceable trimmed with ribbon-run beading, Mazalea and nainsook are appropriate for night-gowns, and such fabrics as long-cloth, challis, muslin and dimity are also used.

We have pattern No. 5977 in four sizes for ladies from thirty-two to forty-four inches, bust measure. For a lady of thirty-six inches bust, the garment

**5977**

LADIES' BISHOP OR VASSAR NIGHT-GOWN, WITH HIGH OR DUTCH OR LOW ROUND NECK AND FULL-LENGTH OR ELBOW SLEEVES.

(Described on this Page.)

**5977**

will require nine yards and five-eighths of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.



# The DRESSMAKER

## MAKING A SHIRT-WAIST

With the present display in the shops the exigencies of Summer are forcibly brought to mind, and the woman is wise who begins early and has her wardrobe replenished before the warm weather actually arrives.

The newest shirt-waists are known as the "Gibson" and are characterized by broad plaits at the shoulders, generally extending over the sleeves, thereby accentuating the broad-shouldered effect which is so fashionable in other garments. These "Gibson" waists may have two or three broad plaits, or there may be only one; but the distinguishing feature is the overlapping effect at the shoulders with the plaits drawn in a slanting line as they near the waist-line, in a fashion which is very becoming to most figures.

The original models have the broad plait extending from the shoulder to the waist-line in the back, to correspond with the effect in front, while many have the added embellishment of tucks, either solid panels front and back or arranged in clusters. For those who do not desire the extremely broad shoulders a pattern has been designed modifying this effect. The overlapping plait extends to the arm-hole seam only, reducing the length of shoulder and the width across the front. Furthermore, the back is without plaits of any kind, being perfectly plain, as in the ordinary shirt-waist.

The shirt-waists buttoned in the back continue in favor and apparently divide the honors with those buttoned in front. Among the newer, simple modes, the variety lies not so much in the multiplicity of designs as in the different adjustment of trimming. Insertions of various widths are arranged full length, front and back, or simply the front is decorated; again, the arrangement is in yoke outline between clusters of tucks. Others, which are plain in effect, have the front and back laid in box-plaits, with the sleeves either plain or box-plaited to match the waist. The yoke shirt-waist still holds the fancy of many, and among the newer designs are a number with yokes front or back, or both, cut in various outlines.

For Summer wear lawn, dimity, India linon, all-over tucking or embroidery are employed for the sheer waists, while those for early Spring or cool days may be evolved from percale, cheviot, piqué and madras. The trimming may be lace, and nainsook or Hamburg embroidery, although the "Gibson" designs require almost no trimming but machine-stitching. The style in itself is so distinctive that the application of trimming of any kind is wholly unnecessary.

Most of the shirt-waists, particularly those of wash materials, are unlined; those of woollen goods generally have a lining, while with those of silk the use of the lining is

optional. In the majority of instances sleeves are made to accord with the design of the shirt-waist. Plain shirt-waists have plain sleeves finished with either shirt-sleeve cuffs or bishop cuffs. More elaborate waists have the sleeves either tucked or box-plaited, completed with deep pointed cuffs, many of which

have little turn-overs to match the collar. Elbow sleeves are also in evidence, but these will scarcely attain a great showing before midsummer. The seams of the waist are joined in French style and the plait adjusted at the front; or, if the opening is effected at the back, this is finished according to the directions on the label of the individual pattern. According to the perforations, the back is gathered at the waist-line, two or three rows being sufficient. These are stayed at the back with a strip of the material about half an inch wide and stitched all around, as shown at illustration 1; or, if a tape is used to tie around the waist, this is adjusted in the same manner at the back, confining the fulness in place.

The fronts are also gathered, the fulness properly disposed so that the waist sets perfectly smooth under the arms, and the gathers reinforced on the wrong side by a stay of the same width as that at the back and long enough to extend just beyond the shirings. Some shirt-waists are not gathered at the waist-line in front, but allowed to fall free from the neck and shoulders. In this event the belt or tape is applied to the outside at the back, over the gathers, and tied in front each time the garment is put on, adjusting the fulness to the liking of the wearer. Many prefer this plan, since some trouble in the making is obviated and the same shirt-waist may be adjusted differently; that is, it may be drawn down tight, allowed to fall slightly pouched, or to be very bouffant.

Almost all shirt-waists are made with adjustable collars, simply a collar-band

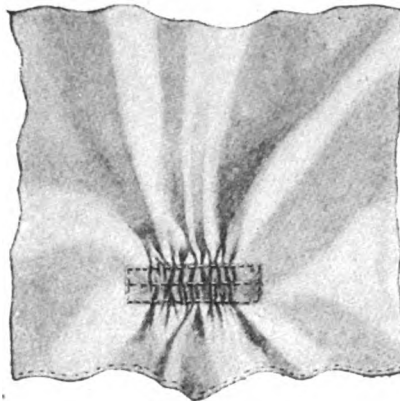
completing the neck of the garment. This is made three-ply—the material, lining and interlin-

ing; the last is usually of coarse linen or muslin, and when wash material is employed the outside and lining may be of the same material. As will be seen by a glance at illustration 2, the material and lining are laid face together with the interlining resting on top; an even seam is stitched off the upper edge and the collar-band turned inside out. It is now stitched to the neck by joining the lining and interlining

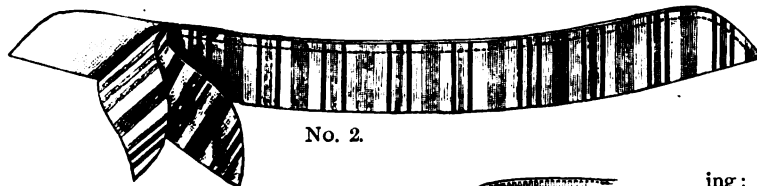
to the garment; turn the seam up on the band, turn in the remaining edge and stitch all around the outline, as shown in illustration 3. This pictures one of the most desirable and popular of the "Gibson" shirt-waists, designated as pattern No. 5891.

The button-holes may now be worked, those in the collar-band on the cross and those on the front box-plait preferably in a vertical position.

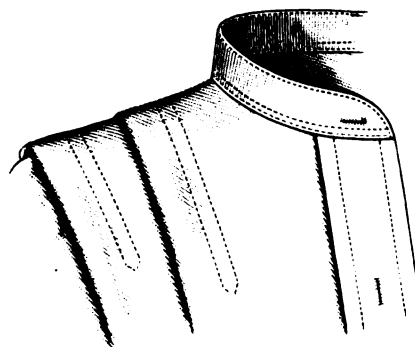
Sleeves which are finished with a shirt-sleeve cuff have the underlap stitched to the under side of the sleeve. The overlap on the newest modes is much narrower than



No. 1.



No. 2.



No. 3.

that employed on the same style of waist last year and presents a much more dainty appearance. The bishop sleeves are gathered into a wristband, and many have the added embellishment of an embroidered turn-over cuff.

In making this style the ends of the wristband and lining are joined separately. Now place the wrong side of the embroidered turn-over on the right side of the wristband, the right side of the lining next this and, keeping all edges together, stitch an even seam. If the turn-over is not embroidered by hand, Hamburg edging may be employed and the corners mitred. Gather the lower edge of the sleeve and stitch to the material side of the wristband. Turn in the edge of the lining and hem against the sleeve. If the wristband is narrow, this may possibly be stitched by machine on the right side; if found too difficult to accomplish under the machine, hemming by hand will suffice.

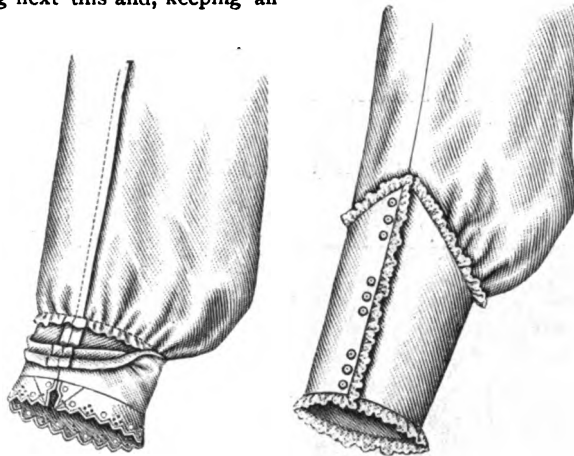
A novel cuff is included in pattern No. 5864 and pictured at illustration 5. This may be finished plain, simply two rows of machine-stitching ornamenting the entire outline, or a narrow lace edging may be added as illustrated. The addition of buttons in clusters makes a pleasing embellishment, while it also affords the opportunity of leaving the sleeve open at the wrist and effecting the closing when desired by working buttonholes to correspond. The lining

is the same shape as the cuff, and it is joined to the sleeve as explained for illustration 4.

Stock-collars are supplied with almost all the shirt-waist patterns and these cover all varieties, those of all-over tucking either with horizontal or vertical tucks and those which are tucked in clusters. The Roman collar with a point at the lower edge of the front is very fashionable and most frequently made covered entirely with machine-stitching. Transparent collars of lace or embroidery will continue in favor, and the little turn-overs of lace, embroidery or linen will find greater popularity in consequence of the innumerable ideas as to materials and designs which are constantly being put forth.

Of what may strictly be termed neckwear, there is an unlimited variety—stocks plain and fancy, of silk or piqué, with and without ties, fashioned after numberless designs, as well as imitations and adaptations of those most fashionable for men.

However, the woman of taste will regulate the fashion of her neck dressing according to the style of her waist or gown. What would be most effective and accord best with a dressy creation would not be at all suitable for a shirt-waist or even a tailor-made gown; hence, discrimination must be used in this regard to attain perfect satisfaction.



No. 4.

No. 5.

Embroidery of various kinds has been much in vogue recently for embellishing silk and wool gowns and has greatly enhanced their beauty and their value

### FAGGOTING FOR GOWNS

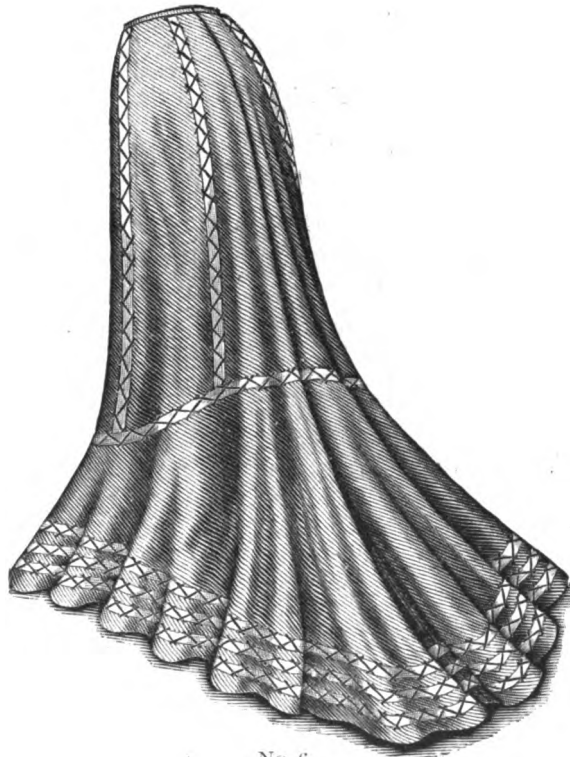
as well. From the elaborate designs which were usually embroidered by machine, perhaps in robe form, we have arrived at a point where the simple hand-embroidered stitches artistically arranged are given preference. These may be arranged for collars, cuffs, belts and strap or other trimmings. Many simple stitches and those most frequently employed were explained and illustrated in THE DRESSMAKER for March.

In the present article particular attention is paid to the embroidery stitch generally designated as "faggoting." This is in reality the old-fashioned herringbone stitch, with which most women are familiar. The present season it is arranged in rows between widths of the material. Entire waists and sleeves are constructed of strips or folds of silk or woollen goods (principally the former or light wool veilings) joined together by faggoting.

Skirts with the greater number of gores have the latter joined together by means of faggoting. Those of seven or nine or even ten gores produce the best effect, as the result is more transparent when worn over a foundation skirt of contrasting color. In making the seven-gored skirt (the pattern is No. 5788) which is shown at

illustration 6, the edges of the gores are pressed a trifle back of the width of seam. To work the faggoting properly, the material must be basted to a piece of heavy paper or light-colored cambric.

The width of the faggoting is usually three-eighths of an inch, but this may be made wider or narrower according to fancy. Having decided upon the width of the faggoting, it is a good plan to draw two parallel lines on the paper or cambric so that the edges of the material may be kept even. Now baste the turned-under edge of the front-gore to the paper, keeping the edge directly on the line; then baste to the opposite parallel line the front edge of the side-gore (also pressed over). This is now ready for the faggoting.



No. 6.

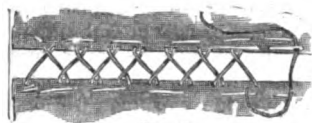
Illustration 7 depicts the method of making the style of faggoting most frequently seen. Beginning at the lower left-hand corner, insert



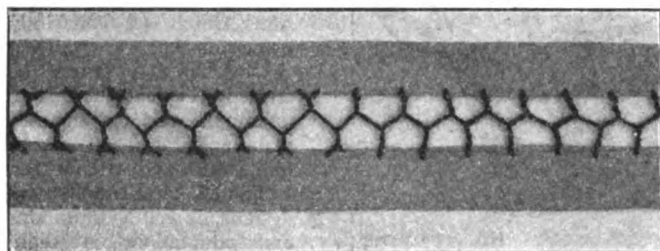
the needle in the material; cross to the opposite side and take a small stitch near the edge and with the needle in the position as shown in the engraving. Repeat the stitches from one side to the other, keeping all the stitches the same size and the intervals the same width. This stitch is exceedingly simple, and a little practice will enable one to gauge the distances correctly and rapidly.

On this skirt the circular flounce is joined to the upper portion after all the seams of the latter are completed with the faggoting. The best method is as follows:

Baste the flounce to the skirt with the seam



No. 7.



No. 8.

on the right side and fit the skirt, turning up the hem on the bottom. Now baste the foundation paper under the seam, mark the width for the faggoting and cut away the material, allowing simply the seam which is to be turned under. In consequence of the original seam being basted on the right side the material may be cut away and the width of the turnings be reckoned with less difficulty than if it were on the wrong side.

The faggoting is now worked, care being exercised to produce a neat piece of workmanship at the junction of the seams. The paper is removed, and the flounce is held intact to the remainder of the skirt. A row of faggoting is placed at the top of the hem, with a second and third above this.

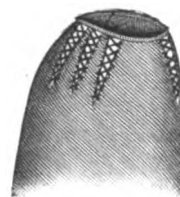
There are many variations and adaptations of this stitch known by various appellations, but when worked for an insertion, as explained in this article, all come under the general title of faggoting. At illustration 8 is shown a stitch which is a slight deviation from the one explained. After taking the stitch through the material, before crossing to the opposite side draw the needle under the last thread, forming a twist; then proceed to the opposite side, taking a small stitch through the material, after which place the needle under this thread, forming a twist as on the opposite side, continue until the length is filled in.

Illustration 9 differs from 8 inasmuch as the stitch through the material is only a half stitch; that is, it is thrust through the material but not taken up again as for the regular herring-bone; however, it is twisted once, as explained for the former pattern, and presents a somewhat dissimilar aspect.

Where faggoting is to be worked in darts on bodices the edges of the material must be turned in and basted to the paper. Preserve the exact position of the darts, so that there will be no deviation in the fit of the garment. According to the shaping of the dart the widest portion of the faggoting will be at the bottom, tapering as the line advances, the faggoting accommodating itself to the wide as well as the narrow spacing. This is depicted at illustration 10, which



No. 10.



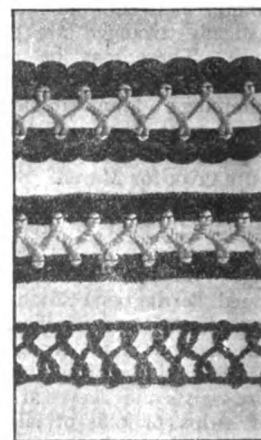
No. 11.

represents waist pattern No. 5956, the material of the darts having been cut away and the faggoting worked as an insertion.

A very pretty conceit is a circular or pointed yoke, consisting of folds of silk made precisely like milliner's folds and laid on in rows; these folds are united with faggoting. A separate pattern, No. 5995, has been issued for a yoke which may be developed after this idea. The shaping must be cut out in heavy paper; after the folds are completed they are basted to this foundation and the bias folds stitched on the outer curve to assume the correct shaping. Moreover, the width between the folds must be carefully preserved so that the faggoting which is now worked will have a uniform appearance. Silk of the same or contrasting color may be placed underneath this yoke, the embroidery silk for the faggoting being of a different though harmonious shade.

A yoke of this kind may be worn unlined, producing a dainty and pleasing effect. In this event the folds are made a trifle different from the regular milliner's folds. The silk or satin is cut on the bias, but to obtain the same width fold on the right side the material must perforce be cut at least a quarter of an inch wider in the beginning. Instead of the folds lapping raw-edge on the wrong side, both edges are pressed over and meeting at the top are basted evenly together so that both sides take on the same finished appearance. Basting will suffice for the open edge, as the faggoting will retain this sufficiently firm. Nevertheless, it is advisable, in making the yoke mentioned, to arrange the folds on the paper foundation with the open edge toward the bottom; this facilitates the shaping of the curves, as, when the edge is stretched, the inner or rolled edge falls more readily into position. This yoke will have a finish on the wrong side quite as artistic as that on the right and, therefore, will require no lining.

To accord with this a yoke for the skirt of the gown could be charmingly developed on these lines. Any skirt pattern designed with a yoke may be chosen and the foregoing directions followed. Always remember that the folds, being bias, may very conveniently be stretched to accord with any reasonable outline. Care must be preserved in the stretching, however, as in many instances only one edge of the fold requires stretching, while the other edge must be held a little full, but without showing any evidences of the latter.



No. 12.

An entirely different idea is reflected in illustration 11; this represents the upper portion of pattern No. 5919,

which is shown in other instances with the fulness around the waist arranged in tucks so that any chance wrinkles may be obviated. The skirt is fitted carefully, each tuck being arranged in its exact location and basted. These are, of course, basted on the outside, and underneath is placed the foundation paper. Now mark off the width of the faggoting, half on each side of the seam, and cut the surplus material away, allowing

sufficient for the turning seams. These turnings are now basted to the paper and the faggoting worked, reducing the width of the stitch while nearing the point of the dart.

At illustration 12 will be seen several samples of faggoting which may be purchased by those who are not familiar with fancy stitching, although those illustrated are simple enough for even a child to master. However, there may be occasions when faggoting is desired and at a time when one has not sufficient leisure to execute the work. In instances of this character the machine-made faggoting may prove acceptable. The first sample pictures the plain faggoting or herringbone; this is stayed on both sides by a cord to which it is applied to the garment. For instance, the turning seams of the skirt gores are basted and pressed flat. The faggoting is now applied with the cording on the wrong side of the material, and both are stitched together as near the edge of the gore as possible. True, the machine-stitching will be visible on the right side, but this cannot be avoided; moreover, it may add an incentive to the worker, who objects to this and who can but does not care to take the trouble to work the faggoting by hand. In a few instances the edges of the material are stitched before the hand-worked faggoting is added, but this is never done where good workmanship is desired or expected.

In applying the purchased faggoting it is not necessary to baste the paper underneath, as an even width is carefully sustained between the parallel cords, but it is essential that the material and faggoting be carefully basted together before being machine-stitched.

The second sample consists of lengths of black satin baby ribbon between which the faggoting is placed. This is also applied to the outside of the garment, and as a row of machine-stitching is visible on the edge of the ribbon next the faggoting, a second row on the outer edge of the ribbon to attach it to the material will be perfectly correct.

The third sample is constructed of bias taffeta folds, the

outer edges of which are drawn into tiny scollops; the inner edges are connected by the faggoting. This design may also be purchased developed of mousseline de soie in either black or white; occasionally the combined effect of black and white embroidery silk being employed for the faggoting. These novelties, which have a finish on both edges, are applied to the right side of the garment and may be stitched either by hand or machine.

Illustration 13 pictures revers composed of narrow ribbon and the first specimen of the purchased faggoting. They are joined together by hand, invisibly, and when desired unlined should be edged on the wrong side with either wire or featherbone. Transparent stock-collars may also be made in this manner.

Many are not satisfied with simply working a single stitch, especially when they have decorated one gown with faggoting and have noted its embellishing touch, but desiring a second effect for a separate waist, or simply revers, collars, etc., are anxious to learn any new stitch or combination of stitches which may be used in this regard. For those who have mastered the stitches just set forth, several are given of a more intricate character which may be used in the same manner and considered under the same title of faggoting. These are shown at illustration 14, as follows:

The first is composed of plain faggoting, which is the herringbone stitch worked from side to side.

After this is completed the entire length, a triple feather or brier stitch is worked over the herringbone, as seen in the illustration.

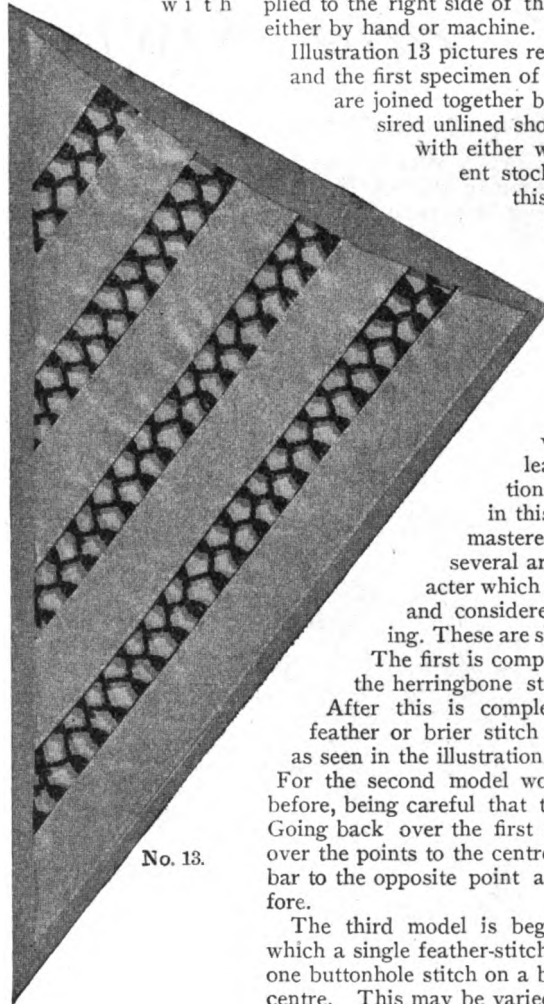
For the second model work plain herringbone stitch as before, being careful that the stitches are set evenly apart. Going back over the first working, weave back and forth over the points to the centre; then whip the thread over the bar to the opposite point and weave back to centre as before.

The third model is begun with the herringbone, after which a single feather-stitch is worked across this; that is, one buttonhole stitch on a bar or thread at each side of the centre. This may be varied by working a double instead of a single feather-stitch; or any simple embroidery stitch may be substituted.

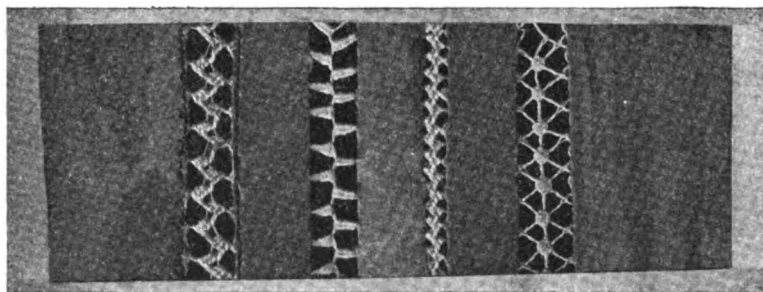
The fourth sample is formed of a double herringbone. Make the single stitch as directed for illustration 7, only take the stitches twice as far apart. In returning work the same stitch in the spaces between

the former stitches. Now tie down the threads in the centre at the crossing points for the entire length; twist back on the same thread and work the little dots by weaving over and under the cross threads.

A. L. GORMAN.

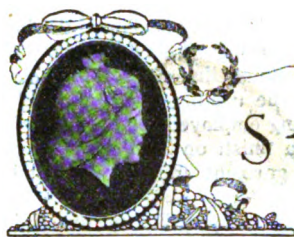


No. 13.



No. 14.





# Styles for Misses and Girls



**FIGURE No. 203 D.—MISSSES' TUCKED SAILOR COSTUME.**

**FIGURE No. 203 D.**—This depicts a Misses' costume, and appears on this page. The pattern, which is No. 5918 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age, and is illustrated differently developed on page 785.

A trim costume is here shown made of tan linen and dotted white silk gingham, braid affording garniture. The five-gored skirt is tucked in clusters of three and has an under-folded box-plait at the back. It flares prettily toward the lower edge, where the braid is oddly arranged.

The waist has tucked fronts that open over full vest-fronts having a box-plait at the centre and giving the effect of a shirt-waist. Tucks are also arranged in the back, and the sailor collar has oddly shaped front ends. Large fancy buttons give a pleasing touch, and the cuffs are uniquely designed. A straight collar with pointed overlapping end is used and a silk scarf is knotted at the throat. A leather belt is worn.

Blue and white linen will combine attractively, and folds of the white linen, stitched, may be used for a finish. A smart yachting costume would be of red Galatea, with a white duck collar. White braid might be used as garniture and large white pearl buttons added.

**FIGURES NOS. 204 D, 205 D, 206 D, 207 D AND 208 D.—EARLY SUMMER STYLES FOR MISSSES AND GIRLS.**  
(Illustrated on Page 781.)

**FIGURE No. 204 D.—GIRLS' FROCK.**—This represents a Girls' dress. The pattern, which is No. 5877 and costs 9d. or 20 cents, is in eight sizes from five to twelve years of age.

Nile-green-and-white striped taffeta covered with dots of

black gives a pretty development in this little frock, lace insertion being used to trim. The waist is tucked at the centre of the front and puffs out prettily, while the back is tucked at each side of the closing. The sleeves have strap-bands, and a sash of Nile-green ribbon is a pleasing adjunct. Gathered ruffles trim the skirt, which is in three-piece style and may have an inverted box-plait or gathers at the back.

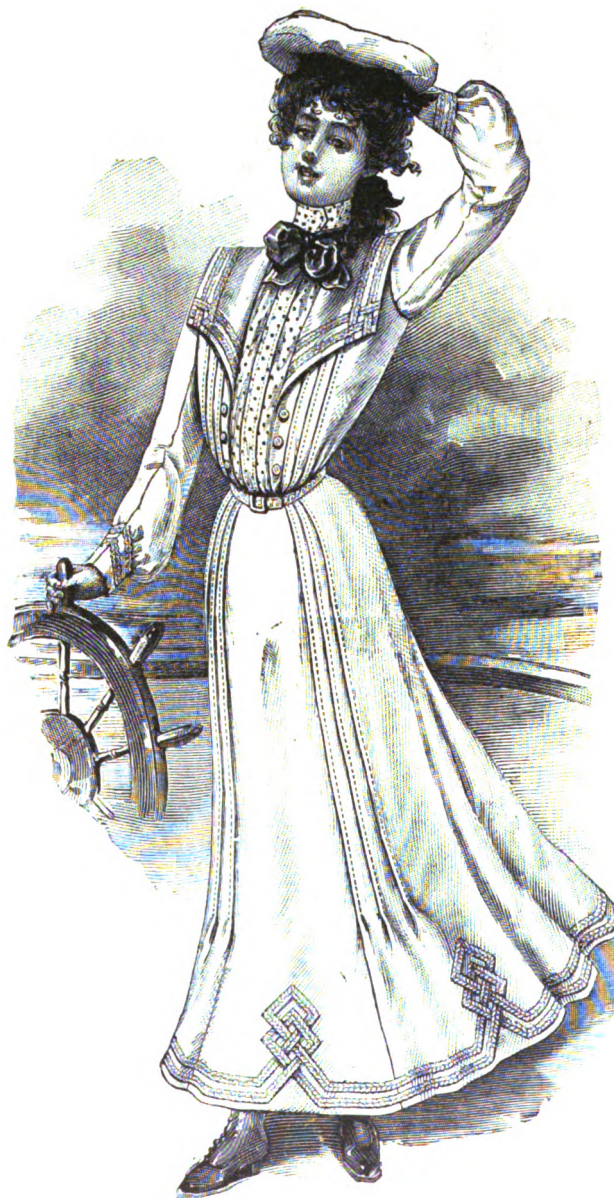
White dotted Swiss will make a pretty frock, and delicately tinted ribbons may be used with it. Pongee, wash silk and striped and figured lawns and dimities are also in use.

**FIGURE No. 205 D.—MISSSES' OR GIRLS' SAILOR COSTUME.**—This represents a Misses' or Girls' costume. The pattern, which is No. 5902 and costs 1s. or 25 cents is in eight sizes from ten to seventeen years of age, and is represented in a different development on page 787.

This jaunty costume proclaims the popularity of the sailor styles. In making it blue and white serges were combined, with rows of white braid for contrast on the blue. The blouse is designed to be slipped on over the head and is characterized by a fancy yoke-facing. It blouses modishly all around, and the tapering front ends of a large sailor-collar outline a shield on which an anchor is embroidered in red. A blue silk scarf is knotted in true nautical style in front, and the shield is topped by a standing collar. Plaits stitched down flat distinguish the sleeves, which are confined by narrow cuffs secured with a button and button-hole. A white belt is worn.

The skirt has five gores that are distended toward the bottom to produce the requisite flare. An under-folded box-plait or gathers may take up the fulness at the back, and the use of the dip is purely optional.

(Descriptions Continued on Page 784.)



**FIGURE No. 203 D.**—This illustrates a Misses' TUCKED SAILOR COSTUME.—The pattern is No. 5918, price 1s. or 25 cents.  
(Described on this Page.)





204D

205D

206D

207D

208D

*Early Summer Styles for Misses and Girls.*

THE DELINEATOR.

DESCRIBED ON PAGE 780

MAY, 1902.





210 D.

209 D.

211 D.

212 D.

213 D.

*Pretty Frocks for Children.*

THE DELINEATOR.

DESCRIBED ON PAGES 784 AND 785.

782

MAY, 1902.

Digitized by Google



216 D.

217 D.

218 D.

*Outdoor Fashions for Juveniles.*

THE DELINEATOR.

DESCRIBED ON PAGES 785 AND 786.

MAY, 1902.



(Descriptions Continued from Page 780.)

White duck, with red for contrast, would be pleasing in the costume, and rows of braid or stitched folds of the material can be used as garniture. Tan linen is serviceable, and the sailor collar can be of red or blue piqué.

FIGURE NO. 206 D.—CHILD'S DRESS, WITH POINTED YOKE.—A pretty frock is here represented. The pattern, which is No. 5912 and costs 6d. or 15 cents, is in seven sizes from one-half to six years of age, and is also illustrated on page 795.

A simple little frock equally appropriate for wear by children of both sexes is here pictured made of white India linon, and edging and insertion were used to trim. The pointed yoke is outlined by the double bertha, and a narrow band completes the neck. Above the hem finishing the lower edge tucks are arranged, and the full sleeves are completed with narrow bands edged with lace to correspond with the collar.

White lawn, with a yoke of fancy tucking, would be dainty. Other suitable fabrics are dimity, percale and Swiss.

FIGURE NO. 207 D.—GIRLS' FROCK WITH BERTHA.—This represents a Girls' dress. The pattern, which is No. 5911 and costs 9d. or 20 cents is, in eight sizes from five to twelve years of age, and appears again on page 790.

An oddly shaped bertha is introduced in this pretty frock of pink silk, relieved with ribbon-run beading and lace edging. The yoke is of white silk overlaid with rows of narrow black velvet ribbon, and at the neck is a straight collar of the same. The bertha shapes a sharp point in front, where the waist blouses, and the back is slightly gathered at each side of the closing. The sleeves, also of white silk, have narrow bands, and a crush ribbon belt is worn. The five-gored skirt is attached to the waist and may have gathers or an underfolded box-plait at the back. A frill of lace finishes the lower edge.

Pale-blue China silk, with trimmings of lace or bands of appliqué, will make a pretty dancing frock. For more ordinary wear percale, linen, piqué, etc., are recommended.

FIGURE NO. 208 D.—MISSES' TOILETTE.—At this figure a jacket and skirt for misses are combined. The jacket pattern, which is No. 5802 and costs 9d. or 20 cents, is in four sizes from thirteen to sixteen years of age. The skirt pattern, which is No. 5729 and costs 9d. or 20 cents, is in four sizes from thirteen to sixteen years of age.

Tan covert cloth was chosen for making the jacket here shown, with machine-stitching as the finish. The mode carries out the broad-shouldered effect, which is emphasized by the sailor collar. It may be worn open or closed, and the fronts form revers at the top. Bell sleeves and those of the plain coat type are included in the pattern.

Three, narrow, circular ruffles identify the skirt, which is five-gored and may have an underfolded box-plait or gathers at the back. The use of the dip is optional. Figured challis was the choice of material for making the skirt, with narrow black velvet ribbon for trimming.

A jacket of black taffeta would be stylish to wear with a skirt of this description. Lawn, organdy and foulard are

some of the materials in use for the skirt, and lace appliqué or ribbon may be used for decoration.



FIGURES NOS. 209 D, 210 D, 211 D, 212 D AND 213 D.—  
PRETTY FROCKS FOR CHILDREN.

(Illustrated on Page 782.)

FIGURE NO. 209 D.—LITTLE GIRLS' APRON.—An apron for little girls is here depicted. The pattern, which is No. 5927 and costs 6d. or 15 cents, is in six sizes from two to seven years of age, and is again shown on page 796.

Thorough protection is afforded in this little apron, for which plaid gingham was here used, with a finish of machine-stitching. The apron, which is sleeveless, is gathered at the top both front and back, and the low neck is outlined by a tucked bertha. A closing is made at the back with button-holes and small buttons, and the lower edge is finished with a deep hem.

A dainty development would be in



5933



5933

MISSES' COSTUME: CONSISTING OF A WAIST OR BODICE, WITH HIGH OR DUTCH ROUND NECK, AND FULL-LENGTH OR ELBOW SLEEVES; AND A SEPARATE FIVE-GORED SKIRT WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND ONE OR TWO STRAIGHT RUFFLES, AND WITH OR WITHOUT THE DIP.

(Described on Page 787.)

white nainsook, with insertions of Valenciennes. Bows of pale-blue ribbon could be arranged on the shoulders. Lawn, muslin, Swiss, etc., are used for children's aprons.

FIGURE NO. 210 D.—GIRLS' DRESS, WITH "HANDKERCHIEF" BERTHA.—A pretty dress is here shown. The pattern, which is No. 5923 and costs 9d. or 20 cents, is in eight sizes from five to twelve years of age, and is shown in another effect on page 788.

This pretty frock is low and rounding at the neck, where it is outlined by a "handkerchief" bertha. The body is full and puffs out over the ribbon sash that is held in position by straps of insertion. A closing is made at the

back, and the full skirt is lengthened by a gathered flounce, a piping being included in the joining. The short sleeves are slashed on the outside of the arm. Zephyr gingham was the fabric chosen for making the dress, with edging and insertion for trimming.

The guimpe is of tucked and plain lawn. A tape inserted in a casing draws it in about the waist, and a closing is arranged at the back. The sleeves blouse over bands that are edged with narrow lace, similar completion being given the neck.

Pale-blue challis makes a pretty frock, and the guimpe may be of all-over embroidery or tucked China silk. Some suitable materials are seersucker, lawn, percale, dimity and cashmere.



FIGURE NO. 211 D.—MISSSES COSTUME, WITH SEPARATE GUIMPE.—This represents a Misses' costume. The pattern, which is No. 5959 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age, and may be seen again by referring to page 786.

A pretty guimpe dress is here

in on a shirr-string, and the blousing sleeves are finished with bands of insertion. A straight collar to match is worn.

White organdy would be very effective made up in this way, and the guimpe might be of fine all-over lace. A guimpe of tucked Swiss striped with insertion would be pretty worn with a dress of India linen in white or one of delicate tints of blue, pink or green. Dotted Swiss will make up well after this mode, and a sash of pale-blue ribbon or China silk will add materially to the effect.

FIGURE NO. 212 D.—GIRLS' YOKE DRESS.—This represents a Girls' dress. The pattern, which is No. 5906 and costs 9d. or 20 cents, is in eight sizes from five to twelve years of age, and is also shown on page 789.

Blue silk gingham was associated with fancy tucking in this frock, beading run with narrow black velvet ribbon being used to trim. The body blouses in front, where it is gathered and topped by a pointed yoke. A rounding yoke is displayed by the full back, which closes at the centre, and a straight collar completes the neck. The sleeves are banded at the wrist and are appropriate for elbow length as well. A sash of ribbon conceals the joining of the body and full skirt, the latter being decorated with two straight ruffles headed with ribbon-run beading.

Dimity having a printed design in pale pink would make up daintily, and narrow edging could be used to trim. White lawn is a useful fabric and one that will withstand laundering. Other suitable materials are percale, gingham and seersucker.



5918

5918

MISSSES' TUCKED COSTUME: CONSISTING OF A BLOUSE-WAIST WITH SAILOR COLLAR, AND FULL-LENGTH BISHOP OR SHORT ELBOW SLEEVES; AND A SEPARATE FIVE-GORED SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK AND WITH OR WITHOUT THE DIP.

(Described on Page 787.)

shown made of figured Summer silk, relieved with edging and insertion. The waist is low-necked, the upper edge being followed by a gathered bertha that extends over the shoulders, giving a broad effect. Blousing fulness is arranged in front, while the back is drawn down tight at each side of the closing. The sleeves extend almost to the elbow and are finished with frills, and a crush belt describes the dip.

There are five gores in the skirt, which is trimmed with eight ruffles edged with lace and headed by insertion. The fulness at the back may be gathered or box-plaited, and the use of the dip is optional.

The guimpe of tucking is simply constructed and has a centre-back closing. At the waist-line the fulness is drawn

tion or bands of machine-stitched taffeta for belt and garniture. The dress may also be worn without a guimpe.



FIGURES NOS. 214 D, 215 D, 216 D, 217 D AND 218 D.—OUTDOOR FASHIONS FOR JUVENILES.

(Illustrated on Page 783.)

FIGURE NO. 214 D.—LITTLE GIRLS' OR BOYS' COAT.—This depicts a Child's coat. The pattern, which is No. 5928 and costs 9d. or 20 cents, is in nine sizes from two to ten years of age, and is again shown on page 797.

White and delicately colored piqués are extensively used



for little tots' top garments, and a smart example is shown at this figure made up in pale-pink piqué relieved with all-over embroidery and edging. The semi-fitted back is seamed at the centre, while the fronts, suggestive of the box modes, close a little to the left. The ends of the shawl collar lap with the fronts, and the chemisette and standing collar are in this instance omitted. Turn-back cuffs trimmed to correspond with the collar complete the coat sleeves.

A *chic* top garment would be of black taffeta, with tucked batiste edged with Russian or point Venise lace bands for the collar and cuffs. Light tan cloth is an attractive fabric, and Irish lace will add distinction. Black moiré is in demand for coats, and white is introduced for contrast.

**FIGURE NO. 215 D.—GIRLS' SAILOR COSTUME.—**A stylish costume is shown at this figure. The pattern, which is No. 5885 and costs 9d. or 20 cents, is in ten sizes from three to twelve years of age.

The sailor costume remains a universal favorite, a pleasing example being here shown made up in cream-white flannel, with rows of light-blue braid for decoration. The blouse is double-breasted and droops all around in the accustomed way. Pointed cuffs finish the sleeves, and the ends of



5959



5959

**MISSSES' COSTUME: CONSISTING OF A LOW-NECKED WAIST OR BODICE, WITH SHORT ELBOW SLEEVES AND A SEPARATE GUIMPE WITH OR WITHOUT SLEEVES; AND A FIVE-GORED SKIRT WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND EIGHT OR FEWER RUFFLES.**

AND WITH OR WITHOUT THE DIP.  
(Described on Page 787.)

the sailor collar outline the shield, which is mounted on a fitted lining, and topped by a straight collar. A polka-spotted silk tie is knotted over the closing. There are five gores in the skirt, which is supported by a smooth body closing at the back. Gathers or an underfolded box-plait may regulate the fulness.

Tan linen with red or blue linen would be a smart combination, and a stitched fold of the contrasting color could be applied around the lower edge of the skirt. Piqué would also look well, and its wearing qualities are unsurpassed. Other fabrics are Galatea, mohair, and the various weaves of flannel. Red cashmere will make a serviceable suit, and the accessories can be of white or black.

**FIGURE NO. 216 D.—MISSSES' TOILETTE.—**This combines a jacket and dress. The jacket pattern, which is No. 5853 and costs 9d. or 20 cents, is in five sizes from twelve to sixteen years of age. The dress pattern, which is No. 5866 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age.

The dress comprising a part of this toilette is made up in figured challis, with insertion and edging to trim. A square yoke modifies the waist, which has a pouching front and backs that are drawn down tight at each side of the closing. The pattern provides full length and elbow sleeves, and neck completion is afforded in a straight collar of lace to match the yoke. A belt and bow of ribbon add a finishing touch.

Three, narrow, circular ruffles give a pretty effect at the lower part of the five-gored skirt, which may have gathers or an underfolded box-plait at the back.

The jacket is snugly adjusted at the back and sides and may be worn open or closed. A rolling collar forming notches with the ends of the revers is added, and the sleeves have turn-back cuffs, that may be omitted.

A pretty frock could be of lawn, dimity or foulard, with narrow black velvet ribbon garniture. Taffeta, peau de soie and tailor suitings are appropriate for the jacket.

**FIGURE NO. 217 D.—LITTLE GIRLS' OR BOYS' COAT.—**This displays a coat for boys' or girls' wear. The pattern, which is No. 5949 and costs 6d. or 15 cents, is in seven sizes from two to eight years of age, and is also shown on page 798.

A jaunty little top garment is here presented made up of blue cloth contrasted with Irish lace. It is somewhat suggestive of the box modes and has a fly closing. The shawl collar may be in plain or fancy outline and extends over the tops of the two-seam sleeves. Square laps conceal the openings to pockets inserted in the fronts.

White piqué will make a smart coat, with large pearl buttons for the closing. A collar of embroidery or one of the material edged with embroidery is a smart adjunct. Tan cloth is also used, while a more dressy development can be obtained in a coat of black taffeta.

**FIGURE NO. 218 D.—MISSSES' TOILETTE.—**A jacket and skirt are associated at this figure. The

jacket pattern, which is No. 5945 and costs 9d. or 20 cents is in four sizes from thirteen to sixteen years of age, and is also represented on page 791. The skirt pattern, which is No. 5950 and costs 9d. or 20 cents, is in four sizes from thirteen to sixteen years of age and is shown on page 794.

Mixed cheviot was used for this suit, with bands of moiré to trim. The jacket is of the collarless Eton type with fronts that may be rounded or square. A plaited postilion is a novel feature of the mode, and the smooth back may be made with or without a centre seam. The sleeves are of the regulation two-seam shaping and bell over the hand.

Tucked-plaits to flounce depth ornament the skirt, which is in five gores and flares becomingly at the lower edge. A

foundation supports the skirt, which may be made with or without the dip.

Light-gray homespun makes a stylish suit, and the trimming may be of self-colored or black-and-white braid.



No. 5933.—MISSSES' COSTUME.

Swiss is a universal favorite for Summer gowns and was used in the development of the mode shown on page 784, contrast being supplied in insertion, ribbon and all-over embroidery. The costume includes a waist that may have a high or Dutch round neck, in the former instance a yoke being demanded, with neck completion afforded in a standing collar. The fronts puff out prettily, with fulness at the top and waist-line, and the back also has fulness, with an invisible closing at the centre. Full-length, two-seam linings that may be in bell style at the hand or cut off at the elbow support short, full sleeves completed with frills. The yoke is outlined by the trimming, and a close lining supports the waist.

A skirt of the five-gored order is provided and may show the dip in front and the customary box-plait or gathers at the back. One or two straight ruffles headed by the insertion accentuate the flare around the lower edge, which in the middle sizes measures about three yards.

Sky-blue silk muslin would be charming with filet lace medallions let in for ornament. A short sash of panne ribbon is a fashionable accessory. Delicate shades of buff, pink and lavender are now procurable in sheer fabrics and are especially pretty by this mode. Mull, silk muslin, batiste, organdy, nainsook, net and foulard may be utilized in connection with fancy tucking.

We have pattern No. 5933 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the costume needs eight yards and one-half of material twenty-seven inches wide, with a yard and one-eighth of all-over embroidery eighteen inches wide for yoke, collar and lower part of sleeves. Price of pattern, 1s. or 25 cents.



No. 5918.—MISSSES' TUCKED COSTUME.

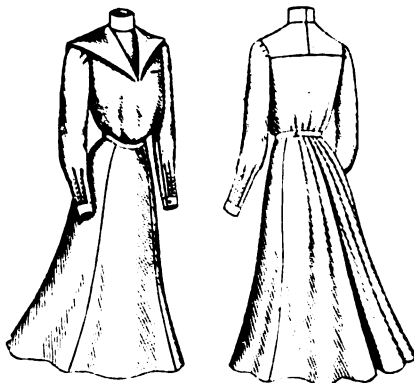
Cotton goods are adapted to tucked effects, and a pretty example developed in pink gingham relieved with white piqué and a touch of black velvet is illustrated on page 785. By referring to figure No. 203 D another view of the mode may be seen. A blouse forms a part of the costume and is tucked at the back and also in front, where a pouching effect is given. The fronts are apart to disclose a vest front of linen lawn arranged on the lining and closing at the centre under a box-plait. A collar suggestive of the Aiglon shaping stands high about the neck, and a wide sailor-collar seamed on the shoulders produces the requisite breadth. The bishop sleeves may be in full-length style, completed with pointed cuffs, or they may be shortened to elbow length with oddly shaped turn-back cuffs finishing them.

The skirt is of the five-gored type, tucked in clusters to correspond with the waist, and an inverted box-plait is displayed at the back. A pronounced flare is given the lower edge, which in the middle sizes measures about three yards and one-half. If desired, the dip may be adopted, and a crush belt is added.

Primrose-yellow organdy would be charming with acces-

sories of white Mechlin lace, and black introduced in the belt. Very short sashes, bowed in two loops at the back and with wide, short ends are in style, and in white or black would be *chic* for a frock of this order developed in pink dymity, in a Pompadour design of black and white flowers.

We have pattern No. 5918 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the costume requires seven yards and one-fourth of goods twenty-seven inches wide, with five-eighths of a yard of linen lawn thirty-six inches wide for vest fronts, and three-eighths of a yard of piqué twenty-seven inches wide for standing collar and one and one-fourth inch bands to trim. Price of pattern, 1s. or 25 cents.



No. 5959.—MISSSES' COSTUME.

Low-necked waists are eminently becoming and have been generally adopted for wear with or without guimpes. The costume displayed at No. 211 D, is



5902

5902

MISSSES' OR GIRLS' SAILOR COSTUME: CONSISTING OF A SHIRT-BLOUSE, TO BE SLIPPED ON OVER THE HEAD, WITH REMOVABLE SHIELD AND WITH OR WITHOUT THE FANCY YOKE-FACING; AND A SEPARATE FIVE-GORED FLARE SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND WITH OR WITHOUT THE DIP.

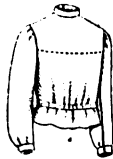
(Described on Page 788.)

also illustrated on page 786 in dotted Swiss trimmed with bands of insertion and embraces a waist of this type. A full berth follows the low, rounding outline of the bodice, which is made over a lining and has fulness both at the top and waist-line, puffing out prettily in front, while the back closes invisibly. Graduated frills lengthen the short elbow sleeves, and a ribbon belt is worn.

Five gores constitute the skirt, which may have either an inverted box-plait or gathers at the back and show the sloping dip in front. Character is supplied in eight narrow or five wider ruffles that give a graceful, fluffy effect, although fewer ruffles may be employed. A flare is given the lower edge, which in the middle sizes measures about three yards.



A convenient accessory for high-necked wear is a separate guimpe of all-over lace, which may be made with or without sleeves and is headed by a standing collar. An invisible closing is arranged at the back, and the guimpe is secured at the waist by a draw-string inserted in a casing.



Pompadour organdy, showing an unconventional design of lavender and pink roses on a white ground, is extremely fashionable, and a guimpe of filmy Oriental net may accompany it. White dimity would also be attractive with white ribbons and lace or Swiss insertion. Other artistic effects may be obtained with embroidered mull, batiste and plain silk muslin with lace medallions let in. For the guimpe such fabrics as fancy tucking, Swiss, chiffon, net and the numerous lace and embroidery all-overs are in vogue.

We have pattern No. 5959 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the costume requires six yards and one-fourth; the lowest narrow ruffle, three-fourths of a yard; the lowest wide ruffle, one yard, each of



5923



5923

GIRLS' DRESS, WITH BERTHA IN HANDKERCHIEF STYLE, AND WITH OR WITHOUT THE SEPARATE GUIMPE AND FITTED BODY LINING, AND A SKIRT CONSISTING OF A STRAIGHT FLOUNCE JOINED TO A STRAIGHT UPPER SECTION.

(Described on Page 789.)



5920



5920

GIRLS' DRESS, WITH HIGH OR ROUND NECK, FULL-LENGTH OR SHORT PUFF SLEEVES, AN ATTACHED STRAIGHT, FULL SKIRT AND WITH OR WITHOUT BODY LINING.

(Described on this Page.)

wide; with sleeves, two yards of goods in the same width. Price of pattern, 1s. or 25 cents.

#### No. 5902.—MISSSES' OR GIRLS' SAILOR COSTUME.

Cherry-colored serge in one instance and white brillian-tine in the other were made up attractively in the mode illustrated on page 787, and pleasing relief was introduced in contrasting braid. A different portrayal of the mode is given at figure No. 205 D. A shirt-b blouse is included in the costume and is made to be slipped on over the head, being held in to the waist by draw-strings. A yoke-facing that is shallow at the back and deep in front with an irregularly shaped lower edge gives character to the blouse, and a wide sailor-collar, showing embroidered stars, broadens the shoulders in the fashionable way and extends over the tops of the sleeves that are shaped by one seam and plaited above straight cuffs, the seams being left open at the wrists. A silk tie knotted in sailor style bears out the nautical suggestion, and a pocket is inserted in the left side. An adjustable shield headed by a standing collar accompanies the costume, and an embroidered anchor adds an ornamental touch.

The skirt is of the popular five-gored order, flaring prettily at the lower edge, where in the middle sizes it measures about three and one fourth yards. An inverted box-plait or gathers may control the fulness at the back, and the dip may be introduced in front.

White lady's-cloth stitched in white would be smart for seaside and general wear, and a tie of blue or scarlet silk would supply a pretty touch of color. Etamine, cheviot, canvas, beige, colored and grass linens, duck, piqué, Galatea and cotton scrim are also suggested.

We have pattern No. 5902 in eight sizes from ten to seventeen years of age. For a miss of fifteen years, the costume requires four yards and three-fourths of material forty-four inches wide, with three-eighths of a yard of silk twenty inches wide for the tie. Price of pattern, 1s. or 25 cents.



5951



5951

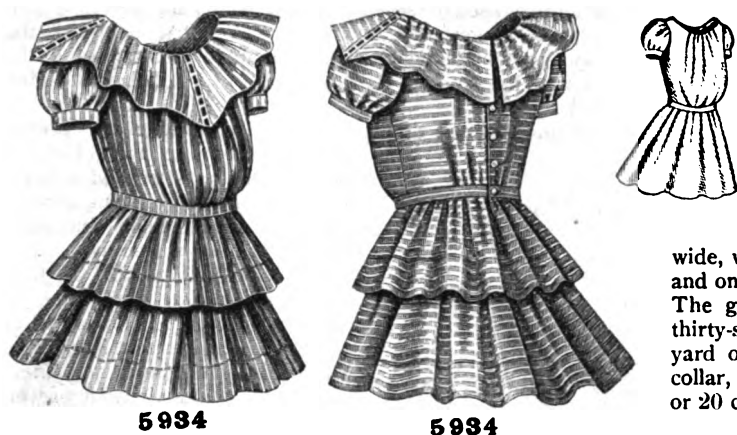
GIRLS' DRESS, WITH OR WITHOUT THE BODY LINING AND SEPARATE GUIMPE AND WITH AN ATTACHED STRAIGHT SKIRT.

(Described on Page 789.)

material twenty-seven inches wide. The guimpe without sleeves needs three-fourths of a yard eighteen inches

This frock, pictured in the adjacent column made of striped gingham and white piqué is provided with both high and low, rounding neck, in the former case a standing collar finishing the yoke. A bertha that describes irregu-

#### No. 5920.—GIRLS' DRESS.



GIRLS' DRESS, WITH OR WITHOUT THE BODY LINING, AND WITH AN ATTACHED FULL DOUBLE-SKIRT FROM WHICH THE UPPER SKIRT MAY BE OMITTED: FOR WEAR WITH OR WITHOUT A GUIMPE. (Described on Page 790.)

effect the closing at the back, and a draw-string run through a casing confines the guimpe to the waist.

Scarlet piqué, with a guimpe of tucked white lawn, would be gay for country and seaside wear.

We have pattern No. 5951 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress requires four yards of material twenty-seven inches wide, with three yards and three-eighths of edging four and one-fourth inches wide for bertha and sleeve frills. The guimpe needs five-eighths of a yard of nainsook thirty-six inches wide for sleeves, with three-fourths of a yard of all-over embroidery eighteen inches wide for collar, bands and simulating yoke. Price of pattern, 9d. or 20 cents.



#### No. 5923.—GIRLS' DRESS.

A separate guimpe accompanies the dress depicted at figure No. 210 D, and at the top of page 788, where it is

larly shaped scoops gives the proper breadth across the shoulders, and has strap extensions crossed in front. Fulness appears at the top and waist-line in front and also at the back, where the closing is made with buttons and button-holes. The full-length bishop sleeves are finished with strap-bands, but if preferred they may be in short puff style completed with turn-back cuffs. The skirt, which is joined to the waist, is straight and full, and a deep hem forms a finish at the lower edge. Belt sections in strap style are crossed at the centre of the back and front, and a fitted lining may support the waist. Braid provided the simple decoration.

For warm afternoons a charming reproduction would be of pink sprigged organdy, trimmed with Valenciennes lace, and worn over a pink organdy lining. A sash of panne ribbon bowed at the back in Greenaway style will give a picturesque effect. Lawn, dotted Swiss, dimity, nainsook, Galatea, linen and woollen fabrics are worn.

We have pattern No. 5920 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, requires four yards of gingham twenty-seven inches wide, with seven-eighths of a yard of piqué in the same width for yoke, collar, bertha, cuffs and belt sections. Price of pattern, 9d. or 20 cents.



#### No. 5951.—GIRLS' DRESS.

A novelty in berthas is pictured at the foot of the preceding page as the feature of the dress, which is made of white piqué and Hamburg embroidery with soutache braid and small pearl buttons to trim. The dress is in low-necked style and has a front that pouches attractively, while the back also displays fulness at the top and waist-line and closes with buttons and button-holes. Short puffs banded above frills form the sleeves, and the bertha, which is also frilled, is circularly shaped and extends in long tab ends down the front, terminating below the waist-line. A straight, full skirt is attached to the waist, a belt being included in the joining.

A separate guimpe developed in all-over embroidery and nainsook is a convenient adjunct for high-necked wear. A straight collar tops it, and sleeves of the bishop type are used. Buttons and button-holes



5906



5906

GIRLS' YOKE DRESS, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT BODY LINING, AND WITH AN ATTACHED FIVE-GORED SKIRT HAVING GATHERS OR INVERTED BOX-PLAIT AT THE BACK AND ONE OR TWO STRAIGHT RUFFLES.

(Described on Page 790.)



5913



5913

GIRLS' DRESS, WITH AN ATTACHED STRAIGHT, FULL SKIRT AND WITH OR WITHOUT THE GUIMPE.

(Described on Page 791.)

shown made of blue dimity, decorated with embroidery and with a sash and bertha of dotted Swiss bordered with bands



of the dimity. The low, rounding neck is followed by a bertha cut from a square and otherwise known as the handkerchief bertha; this describes deep points and stands out broadly over the tops of the short sleeves, which are irregularly shaped at the lower edge. Gathers regulate the fullness at the waist-line in front and also at the back at each

able broad-shouldered effect and falls over the tops of quaint puff sleeves gathered into bands. A full double-skirt, the upper portion of which may be omitted, is attached to the waist and sets out in the approved way. A belt is included in the joining.

Pink-and-white dimity would be serviceable and pretty, trimmed with lace and velvet ribbon. Organdy, dotted Swiss, lawn, India linon, silk gingham, challis, white and colored linens and wash silk give general satisfaction.

We have pattern No. 5934 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the dress cut lengthwise will require four yards and three-fourths of material twenty-seven inches; cut crosswise, five yards and one-eighth of goods in the same width. Price of pattern, 9d. or 20 cents.



5911

5911

GIRLS' DRESS, WITH HIGH OR ROUND NECK AND FULL-LENGTH OR SHORT PUFF SLEEVES, AND AN ATTACHED FIVE-GORED SKIRT WITH GATHERS OR INVERTED BOX-PLAIT AT THE BACK.

(Described on Page 791.)

side of the closing. The full skirt, which is joined to the waist, has a straight upper portion lengthened by a gathered flounce, and a deep hem finishes the lower edge. Straps of insertion hold in place the sash, which is bowed at the back and conceals the belt finishing the lower edge of the waist.

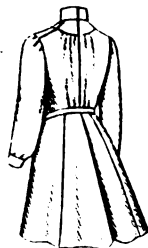
The guimpe, which has a simulated yoke of fancy tucking, is developed in lawn and trimmed with embroidery. A band of insertion encircles the neck, and similar bands complete the full-length bishop sleeves. The closing is made at the back with buttons and button-holes, and a draw-string run through a casing confines it to the waist.

White dotted Swiss would be dainty with edgings of Valenciennes lace, and a sash of rose-pink panne ribbon. Straw-colored silk gingham is also pretty, with white trimmings, and a touch of black introduced in a sash of Liberty ribbon. Colored linen, nainsook, mull, Galatea, challis, wash silk, net, lace, étamine, etc., achieve charming results.

We have pattern No. 5923 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress requires three yards of blue dimity thirty inches wide, with a yard and one-fourth of white Swiss twenty-seven inches wide for the sash and bertha, and two yards and one-fourth of insertion an inch and a quarter wide for straps and to trim; the guimpe needs five-eighths of a yard of lawn thirty-six inches wide for sleeves, with half a yard of fancy tucking eighteen inches wide for simulating yoke, and seven-eighths of a yard of insertion one inch wide for the bands. Price of pattern, 9d. or 20 cents.

#### No. 5934.—GIRLS' DRESS.

A practical development of blue-and-white striped gingham, showing both a lengthwise and bayadère effect, is pictured on page 789, and heading run with ribbon supplied the decoration. Another view of the dress is given at figure No. 213 D. A body lining supports the waist, which is designed for wear with or without a guimpe and is shaped in low, rounding outline at the top. It pouches in front, where fullness appears at the top and waist-line, and also at each side of the closing at the back, which is made with buttons and buttonholes. A gathered bertha formed of sections causing it to describe points at the lower edge gives the fashion-



#### No. 5906.—GIRLS' YOKE DRESS.

Sheer, transparent fabrics will be exceedingly popular this Summer, and decoration may be supplied in Valenciennes, Mechlin and Oriental laces. A charming development in dotted Swiss is exhibited on page 789, with trimmings of insertion and edging.

Figure No. 212 D also shows this design. A yoke of all-over lace is a feature of the waist, which may be made with or without a lining, and fullness appears at the top and lower edge of the front and back. The closing is made at the back with buttons and buttonholes, and a collar to match the yoke stands high about the neck. Bands complete the bishop sleeves, which may be in elbow or full length. A five-gored skirt is attached to the waist, and the flare at the lower edge may be emphasized by one or two straight ruffles. Gathers or an inverted box-plait may remove the fulness at the back, and a sash gives a dressy touch. A unique aspect is obtained by the disposition of the trimming, which adds style and character to the design.

Dull-pink linen would be pretty with bands of the new



5946



5946

GIRLS' APRON, WITH V NECK.

(Described on Page 791.)

open-work piqué braid to trim. Gingham, piqué, lawn, dimity and light-weight woollens are attractive selections.

We have pattern No. 5906 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress needs five yards of material twenty-seven inches wide, with one-fourth of a yard of all-over lace eighteen

inches wide for yoke and collar. Price of pattern, 9d. or 20 cents.

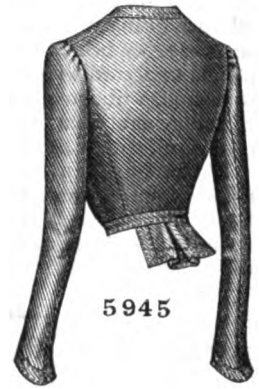
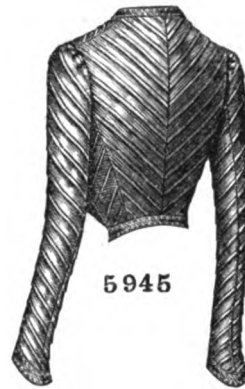
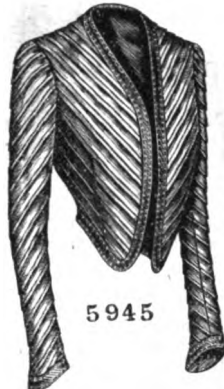
No. 5913.—GIRLS' DRESS.

Many of the frocks intended for warm weather are made in low-necked style with removable guimpes, and the design depicted at the foot of page 789 developed in gingham and Hamburg edging conforms to this pleasing fashion. The waist is shaped with a low, rounding neck and has slight fulness at the waist-line in front, while the back closes with buttons and button-holes. A berththa widened by a deep frill broadens the shoulders and extends in revers down the front. Elbow sleeves shaped with one seam are adopted, and graduated frills complete them. A straight, gathered skirt is attached to the waist, and a belt is included in the joining.

The guimpe of nainsook and fancy tucking is topped by a standing collar and confined to the waist by a draw-string. Full-length bishop sleeves that display conventional wristbands are used.

Pink beige, a new cotton fabric with a silk finish, would be charming with trimmings of Valenciennes lace. Chambray and colored linens are also in favor.

We have pattern No. 5913 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress requires three yards and three-eighths of material twenty-seven inches wide, with three yards and five-eighths of edging five inches wide for frills; the guimpe, five-eighths of a yard of nainsook thirty-six inches wide for sleeves, with five-eighths of a yard of fancy tucking eighteen inches wide for collar, wristbands and simulating yoke. Price of pattern, 9d. or 20 cents.



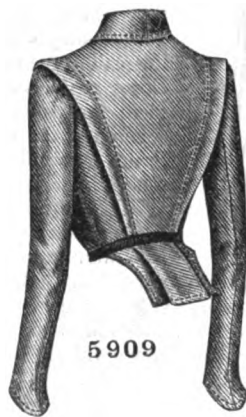
MISSSES' COLLARLESS ETON JACKET, WITH OR WITHOUT POSTILION OR CENTRE-BACK SEAM, AND WITH POINTED OR ROUND CORNERS.

(Described on Page 792.)

with buttons and button-holes. A broad-shouldered appearance is obtained with a berththa that has a graceful, pointed outline, and the full-length bishop sleeves, gathered into bands, may be replaced by jaunty puff sleeves also completed with straight bands. A five-gored skirt is joined to the waist, a belt being included in the joining. An inverted box-plait or

No. 5911.—GIRLS' DRESS.

Piqué was used for the dress represented at the top of page



MISSSES' ETON BLOUSE JACKET, WITH OR WITHOUT THE POSTILION. (KNOWN AS THE "GIBSON" BLOUSE.)

(Described on this Page.)

No. 5946.—GIRLS' APRON.

In close resemblance to a dress is the sleeveless apron illustrated on page 790, white lawn and edging being utilized for making it. A seamless yoke that is shaped in V effect at the neck and square at the lower edge is a novel item of the mode, gathers controlling the fulness below both in front and at the back, where the closing is made with buttons and button-holes. A full berththa produces the fashionable breadth across the shoulders. A gathered skirt is attached to the waist, a belt of insertion being included in the joining, and a deep hem finishes the lower edge.

Nainsook is also in favor, with ruffles of the same edged with wash lace—preferably Torchon or Valenciennes. An apron of blue and white gingham trimmed with bias ruffles of the material would be very practical. Victoria lawn, India linen, percale, gingham, calico, cotton cheviot and German prints are durable materials that may be used.

We have pattern No. 5946 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the apron requires two yards and three-eighths of material thirty-six inches wide, with three yards and one-eighth of edging five and three-fourth inches wide for yoke and berththa and seven-eighths of a yard of insertion one and one-fourth inch wide for belt. Price of pattern, 6d. or 10 cents.

No. 5909.—MISSSES' ETON BLOUSE JACKET.

Fashionable width is allowed over the bust in the mode

790, and cotton braid and ruffles of embroidery decorated it. The dress, which is again displayed at figure No. 207 D, may be made with a yoke topped by a standing collar, or the yoke may be omitted, leaving the peck in low, rounding outline. Gathers control the fulness of the waist at the top and lower edge, and the closing is made at the back



pictured on page 791, developed in tan cloth and which is in the popular "Gibson" style. The broad-shouldered effect is emphasized by plaits that taper to the lower edge and are stitched in place, concealing side seams used in the shaping. The fronts are turned back in revers at the top, and buttons and button-holes are used for the closing. Neck completion is afforded in an extra long rolling collar. The two-seam sleeves bell at the wrists, and a postilion plaited to accord with the jacket may be added if desired, a ribbon belt outlining its joining.

For general wear dark-blue satin-faced cloth is advised, with a skirt of the gored type.

We have pattern No. 5909 in four sizes for misses from thirteen to sixteen years of age. For a miss of fifteen years, the jacket requires a yard and one-half of material fifty-four inches wide. Price of pattern, 9d. or 20 cents.



5980

5980

GIRLS' OR MISSES' COAT OR JACKET, WITH REMOVABLE SHIELD, AND A PERMANENT SHAWL-COLLAR AND REMOVABLE FANCY SAILOR-COLLAR.  
(Described on this Page.)

#### No. 5945.—MISSSES' COLLARLESS ETON JACKET.

For cool days and also to complete a smart toilette the silk Eton jacket is without a peer. A fashionable design is exhibited on page 791 in tucked taffeta, in bias effect, and also in cloth, in each instance with machine-stitched bands for a finish. By referring to figure No. 218 D another effect may be seen. The Eton, which may be made with or without a seam at the centre of the back, is comfortably adjusted and displays dart-fitted fronts that describe a fashionable slope at the lower edge and give the straight-front appearance. The top is cut out in rounding or pointed effect to correspond with the lower front corners, and the two-seam sleeves flare over the hands. An inverted box-plait gives fulness to the postilion, which, if desired, may form a stylish feature of the mode.

We have pattern No. 5945 in four sizes for misses from thirteen to sixteen years of age. For a miss of fifteen years, the jacket requires three yards of tucking eighteen inches wide, or a yard and one-eighth of the material fifty-four inches wide, and one-fourth of a yard of plain taffeta twenty inches wide



5938

5938

MISSES' BOX-PLAITED SHIRT-WAIST OR SHIRT-BLOUSE, THE PLAITS OUTLINING A YOKE IN FRONT; CLOSED AT THE BACK, WITH HIGH OR SLIGHTLY POINTED NECK AND WITH OR WITHOUT BODY LINING.

(Described on Page 793.)



5969

GIRLS' LONG COAT, IN "GIBSON" STYLE.  
(Described on this Page.)



5969

for bands to trim jacket of tucking. Price of pattern, 9d. or 20 cents.

#### No. 5969.—GIRLS' LONG COAT.

The long coat pictured on this page is in distinct "Gib-

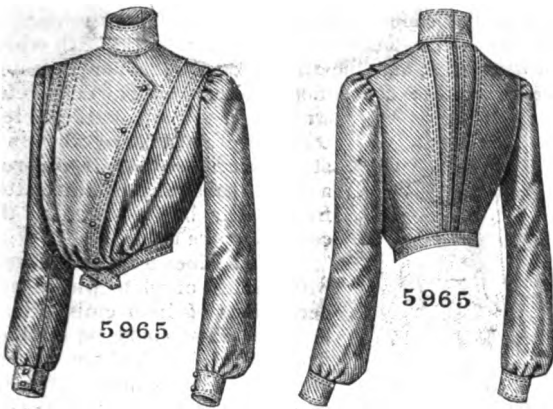
son" style and also displays other attractive features. Tan cloth was selected for it, and machine-stitching makes a neat finish. The customary fulness is taken up in plaits that broaden the shoulders in the correct way and taper to the waist-line, where they widen gradually toward the lower edge. The closing is made at the centre and under the plait at the left side. The standing collar closes at the side, and turn-back cuffs ornament the two-seam sleeves. A leather belt secured at the front under a large buckle and braid fancifully applied add an attractive touch.

Black taffeta would be *chic*, with a white leather belt; relief notes of Carrickmacross lace might adorn the plaits.

We have pattern No. 5969 in ten sizes for girls from three to twelve years of age. To make the coat for a girl of nine years, will require two yards and three-eighths of material fifty-four inches wide. Price of pattern, 9d. or 20 cents.

#### No. 5980.—GIRLS' OR MISSES' COAT OR JACKET.

Fawn cloth was utilized for the coat depicted above, and white piqué with edging was the material selected for the accessories. The coat is in box style, with under-arm seams aiding in the adjustment, and vents are introduced in the customary way below the seams. The closing is made in single-breasted style with buttons and button-holes, and laps that conceal the openings to pockets are stylish features. Turn-back cuffs complete the two-seam sleeves, and the fashionable breadth across the shoulders is imparted



MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH OR WITHOUT BODY-LINING.  
(Described on this Page.)



The delicate shades of pink, blue, yellow and green have superseded more vivid colors. A reproduction of the mode in wild-rose organdy, trimmed with Honiton bands, would be charming, and a skirt to correspond could be added. Dimity, lawn, mull, batiste and other sheer fabrics will give a pretty result.

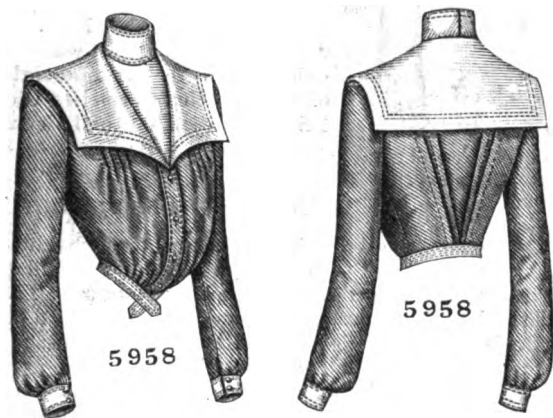
We have pattern No. 5938 in five sizes for misses from twelve to sixteen years of age. For a miss of fifteen years, the shirt-waist requires three yards of material twenty-seven inches wide. Price, 9d. or 20 cents.

**No. 5965.—MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE.**

A favorite mode for shirt-waists is shown at the top of this page made up in cheviot. Plaits stitched to yoke depth give the proper effect in front, where the regulation pouch is obtained. A novel feature is the right front extending over the left, the closing being made with buttons and button-holes in a style suggestive of Russian designs. Tucks break the severity of the back, and taper to the waist-line. Cuffs that button on the inside vary the bishop sleeves, and a removable collar worn over a neck-band is a stylish accessory. A lining consisting of dart-fitted fronts and a back seamed at the centre is provided for use if desired, and a belt with crossed ends defines the dip.

White butcher's linen would be pretty, with pearl bullet buttons for ornament. Mercerized fabrics are also smart, such shades as Nile-green, rose, lavender, blue and the new shades of crushed pink being in style.

We have pattern No. 5965 in five sizes for misses from thirteen to seventeen years of age. To make the shirt-waist for a miss of fifteen years, will require three yards and three-eighths of material twenty-seven inches wide. Price, 9d. or 20 cents.



MISSSES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE, WITH SAILOR COLLAR AND REMOVABLE CHEMISETTE; WITH OR WITHOUT BODY LINING.  
(Described on this Page.)



**No. 5958.—MISSSES' TUCKED SHIRT-WAIST OR SHIRT-BLOUSE.**

A becoming design is pictured in the adjacent column, made up in blue linen, with accessories of white piqué. The mode is tucked to yoke depth in front, the fulness puffing out below and being drawn in again at the waist-line. The closing is made at the centre through an applied plait with

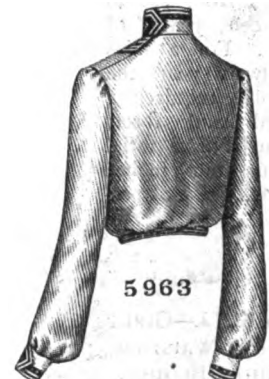
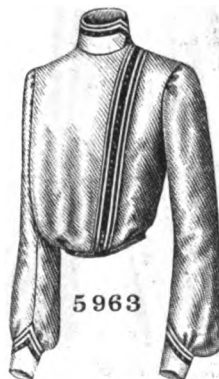
by a rounding shawl-collar that rolls with the fronts, and over which may be worn a removable sailor-collar uniquely shaped in front and in square outline at the back. A shield that is completed with a standing collar is supplied for use when desired, and the closing is effected at the back.

Black peau de soie would be *chic* with a collar of Limerick lace for contrast. Taffeta, tailor fabrics, cheviot and cloths in general, as well as piqué and duck, are recommended.

We have pattern No. 5980 in eleven sizes from four to fourteen years of age. For a girl of nine years, the coat pattern calls for a yard and three-eighths of material fifty-four inches wide, with seven-eighths of a yard of piqué twenty-seven inches wide for the shield and removable collar. Price, 9d. or 20 cents.

**No. 5938.—MISSSES' BOX-PLAITED SHIRT-WAIST OR SHIRT-BLOUSE.**

One of the girlish shirt-waists closing at the back is displayed on page 792 made up in Swiss, ornamented with lace edging and insertion. Box-plaits outlining a yoke adorn the front of the waist and show at the centre of the back, where the closing is invisibly effected. The sleeves are box-plaited, with the fulness released to droop slightly above straight cuffs that support turn-overs and adhere to current style in closing on the inside. Turn-overs also vary the stock, which shows crosswise plaits, and a crush belt of ribbon defines the sloping dip. A lining that consists of backs and a dart-fitted front seamed at the centre, is provided by the pattern for use when desired, and provision is also made for a slightly open or high neck, in the latter instance a neck-band affording completion.



GIRLS' OR MISSSES' RUSSIAN BLOUSE, WITH AIGLON SLEEVE BAND OR POINTED CUFF, AND WITH OR WITHOUT THE LINING.

(Described on Page 794.)

buttons and button-holes. Tucks give a tapering effect to the back, and a stylishly shaped sailor-collar widens the shoulders, calling into use a removable chemisette that may be headed by a standing collar. Cuffs that close on the inside with buttons and button-holes complete the bishop sleeves. A strap-belt gives a dressy touch to the mode, which may be



constructed with a lining that comprises a back seamed at the centre and dart-fitted fronts.

Spotted silk gingham yields good results, and India linen and grass linen are also fashionable. Madras, embroidered lawn, gingham, duck, piqué, cheviot, percale and the numerous mercerized fabrics make up attractively.

We have pattern No. 5958 in four sizes for misses from thirteen to sixteen years of age. For a miss of fifteen years, the shirt-waist requires three yards and one-fourth of blue linen twenty-seven inches wide, with one yard of white piqué in the same width for chemisette, cuffs, belt and sailor collar. Price, 9d. or 20 cents.

#### No. 5963.—GIRLS' OR MISSES' RUSSIAN BLOUSE.

Braid has been restored to favor for decorative purposes and embellishes the mode pictured at the foot of page 793, for which dull-blue foulé was used. The Russian shaping is given the blouse, which sets smoothly at the top and droops all around over a strap-belt that follows the lower edge. A plait is arranged at the left side of the front, the closing being made under it in characteristic fashion. The bishop sleeves may be completed with strap-bands that accord in shaping with the collar, or pointed cuffs may be used instead. A fitted lining may serve as foundation.

White cashmere will be pretty with bands of cretonne appliqué and filet lace. A golf red silk or veiling waist may have collar, cuffs and plait of white taffeta stitched in red silk. Novel effects are also obtained with silk, flannel, piqué, duck, linen, gingham, seersucker, and shirt-waist fabrics in general.

We have pattern No. 5963 in six sizes from six to sixteen years of age. For a miss of twelve years, the blouse requires a yard and three-fourths of material forty-four inches wide. Price of pattern, 9d. or 20 cents.

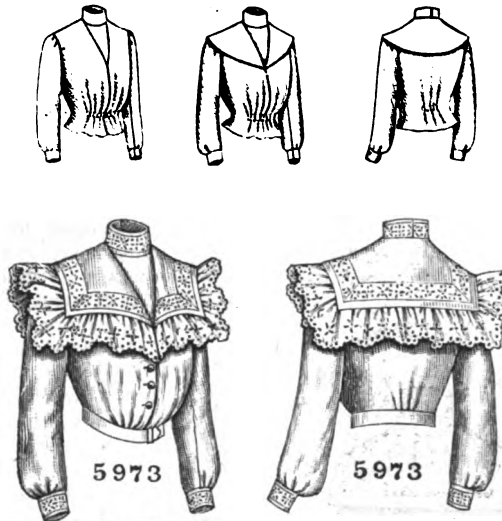
#### No. 5973.—GIRLS' SHIRT-WAIST OR SHIRT-BLOUSE.

Shirt-waists are now adopted by both young and old, because of their many admirable features. White lawn was selected for the development of the design pictured on this page, and insertion and edging provided suitable decoration. The waist follows the shaping of modes for adults, in general outline, having a seamless back with fullness at the waist-line, and the fronts droop prettily, the closing being

effected at the centre with buttons and buttonholes. A sailor collar is introduced to give the shoulder breadth which is now demanded, and the frilled edges fall over the tops of sleeves of the conventional bishop order completed with cuffs. A removable shield topped by a standing collar is a stylish accessory, and, if desired, a lining consisting of dart-fitted fronts and a back seamed at the centre may be used.

Pale-blue linen may be utilized, with a shield of white piqué and decorations of Irish embroidery. A stylish waist could be evolved from white silk gingham. Mercerized goods, cotton cheviot, grass linen, batiste, piqué, duck, percale, madras and numerous weaves of silk yield smart developments.

We have pattern No. 5973 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the shirt-waist requires two yards and one-eighth of material thirty-six inches wide. Price of pattern, 6d. or 15 cents.



GIRLS' SHIRT-WAIST OR SHIRT-BLOUSE, WITH SAILOR OR SHAWL COLLAR AND REMOVABLE CHEMISETTE, AND WITH OR WITHOUT THE BODY LINING.  
(Described on this Page.)

#### No. 5950.—MISSES' SKIRT.

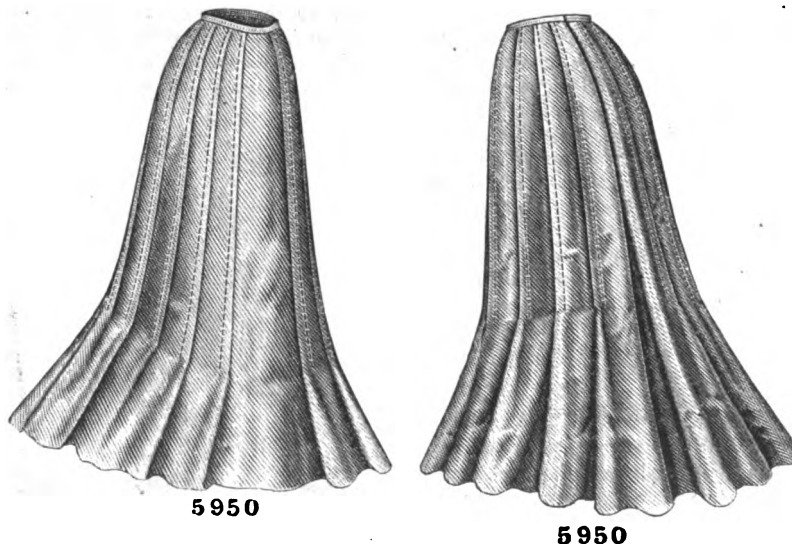
Tucked plaits are a novelty of the season and are particularly pretty as an ornamental feature of pliable fabrics. They embellish the mode illustrated below, and also at figure No. 218 D, which is developed in the former case in dove-gray veiling simply machine-stitched. Five gores give shaping to the skirt, which displays tucked plaits from the top, where the dip may be introduced, to graduated flounce depth. An inverted box-plait removes the fullness at the back, and the skirt measures about three yards and three-fourths at the lower edge in the middle sizes. The

pattern provides a foundation skirt, also constructed in five-gored style, and having the fullness at the back laid in an inverted box-plait. The required flare is given at the lower edge.

The fashion for loose-meshed goods has reinstated all such materials, and grenadine, étamine, canvas cloth, wool scrim and barège are especially smart. A reproduction in white étamine, would be stylish, or royal-blue could be selected for more general wear. Cotton scrim would also be fashionable, with wash lace medallions let in. A skirt of this style in navy-blue camel's-

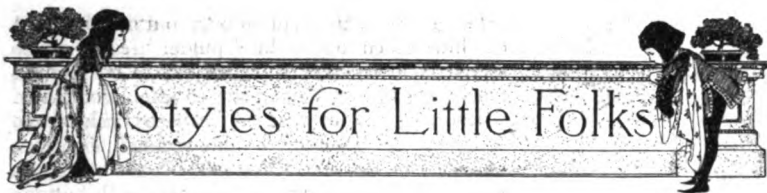
hair, mohair or cheviot would be suitable for ordinary wear.

We have pattern No. 5950 in four sizes for misses from thirteen to sixteen years of age. For a miss of fifteen years, the skirt will need three yards and three-fourths of material forty-four inches wide. Price of pattern, 9d. or 20 cents.

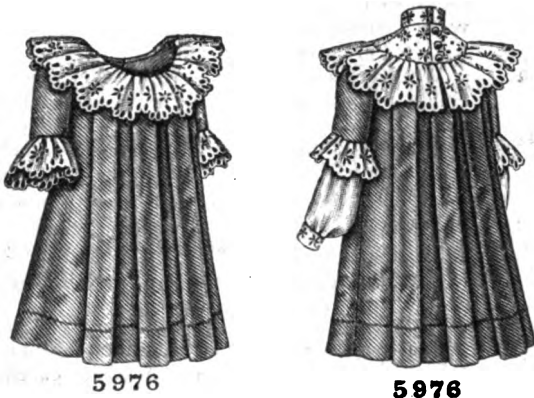


MISSES' SKIRT: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A FIVE-GORED SKIRT WITH GRADUATED TUCKED PLAITS DESCENDING TO FLOUNCE DEPTH; WITH OR WITHOUT THE DIP.

(Described on this Page.)

**No. 5976.—LITTLE GIRLS' BOX-PLAITED DRESS.**

Box-plaits are the ornamental feature of the mode shown in this column in blue silk gingham, trimmed with edging.



5976

5976

LITTLE GIRLS' BOX-PLAITED DRESS, WITH OR WITHOUT THE SEPARATE GUIMPE AND THE BODY LINING.

(Described on this Page.)

The dress is in low, rounding outline at the top, where it is softened by a fluffy bertha, and box-plaits are taken up both back and front. The closing is concealed at the back under the plait at the centre. Quaint short sleeves, lengthened by frills, complement the dress, which is supported by a lining.

All-over embroidery and nainsook were used for the guimpe, which may be dispensed with, and is in high-necked style headed by a band collar. Corresponding bands complete the bishop sleeves, and a draw-string holds the guimpe in to the waist. A back closing is effected with buttons and button-holes.

Piqué is a favorite material, and a guimpe of fancy tucking may be worn. Lawn, organdy, swivel silk, dimity, India linen, Marseilles and other wash fabrics are advised.

We have pattern No. 5976 in six sizes from three to eight years. For a girl of five years, the dress requires two yards and three-fourths of goods twenty-seven inches wide, with four yards of edging four and one-half inches wide; the guimpe needs half a yard of nainsook thirty-six inches wide for sleeves, with five-eighths of a yard of all-over embroidery eighteen inches wide. Price of pattern, 9d. or 20 cents.

**No. 5912.—LITTLE GIRLS' OR BOYS' DRESS.**

This picturesque dress, illustrated at figure No. 206 D and also on this page, was constructed in the latter instance of white lawn, and an elaborate effect was given it by decoration of tucks, lace insertion, edging and fancy tucking. A pointed yoke characterizes the mode, and double berthas follow the outline, giving a fluffy, softening effect. The long skirt has fulness at the top of the front and at the back, where the closing is made with buttons and button-holes. Straight bands complete the bishop sleeves, and a band to correspond encircles the neck.

Silk gingham, dimity, nainsook, batiste, challis, albatross and wash silks are in good taste.

We have pattern No. 5912 in seven sizes for children from one-half to six years of age. For a child of five years,

the dress requires three yards and a half of material thirty-six inches wide, with three-eighths of a yard of fancy tucking for the yoke. Price of pattern, 6d. or 15 cents.

**No. 5948.—LITTLE GIRLS' FRENCH DRESS.**

A pointed yoke of tucking distinguishes the mode illustrated at the foot of this column, which is of the popular French shaping. Gingham was the material here used, with accessories of insertion and edging. The waist has fulness at the top and lower edge, both in front and at the back, where the closing is effected with buttons and buttonholes. Bands frilled at the wrists complete the bishop sleeves, and neck completion to correspond is adopted. The stylish breadth across the shoulders is imparted by a bertha that follows the outline of the yoke. A straight, gathered skirt, decorated above the hem with tucks, is attached to the waist, a belt being included in the joining.

Nainsook would be pretty for more dressy occasions, with decorations of Valenciennes lace. A serviceable little dress for general wear could be developed in linen, trimmed with wash braid and feather-stitching. Charming results may be obtained with challis, veiling, albatross, cashmere, cross-barred muslin, organdy, lawn, dimity and Swiss.

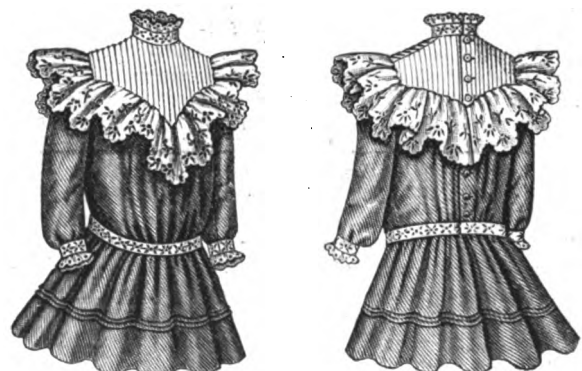
We have pattern No. 5948 in six sizes for little girls from three to eight years of age. For a child of five years, the dress needs two yards and three-fourths of material twenty-



5912

5912

LITTLE GIRLS' OR BOYS' DRESS, WITH POINTED YOKE.  
(Described on this Page.)



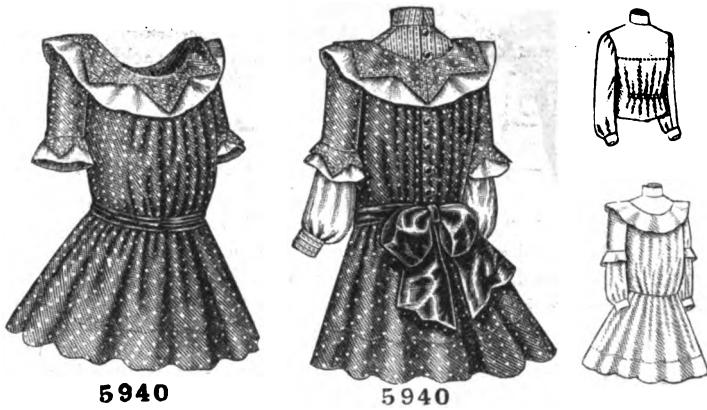
5948

5948

LITTLE GIRLS' FRENCH DRESS, WITH POINTED YOKE.  
(Described on this Page.)

seven inches wide, with three-eighths of a yard of tucking eighteen inches wide for the yoke, and three yards and one-





**5940** **5940**  
LITTLE GIRLS' DRESS, WITH ATTACHED STRAIGHT SKIRT AND WITH OR WITHOUT THE GUIMPE OR BODY LINING.  
(Described on this Page.)



**5975** **5975**  
LITTLE GIRLS' OR BOYS' DRESS, IN RUSSIAN STYLE, WITH INVERTED BOX-PLAIT AT THE UNDER-ARM SEAMS.  
(Described on this Page.)

eighth of edging four inches wide for the bertha. Price, 6d. or 15 cents.

**No. 5940.—LITTLE GIRLS' DRESS.**

Swiss combined with white lawn was used for the frock pictured at the top of this page. It is in rounding, low-necked style, the outline being followed by a pointed bertha that falls over a circular bertha in novel effect, and the elbow sleeves are completed with cuffs in corresponding outline. Gathers produce a bouffant appearance in front, while the back, which closes with buttons and buttonholes, has fullness also at the top and lower edge. A straight skirt is attached to the waist, and a sash is called in requisition. A body lining accompanies the dress for use if desired.

A guimpe topped by a standing collar is included in the pattern, and has sleeves in full-length bishop style completed with wristbands. A back closing is effected in the regulation way, and a draw-string secures it to the waist.

Dimity, nainsook, mull, batiste, wash or China silk, foulard and clinging woollen fabrics yield satisfactory effects.

We have pattern No. 5940 in seven sizes for little girls from three to nine years of age. For a girl of five years, the dress requires two yards and seven-eighths of goods twenty-seven inches wide, with half a yard of contrasting material thirty-six inches wide for plain bertha and plain cuffs; the guimpe needs half a yard of lawn thirty-six inches wide for sleeves, with five-eighths of a yard of tucking for collar, wristbands and simulating yoke. Price of pattern, 9d. or 20 cents.

**No. 5975.—LITTLE GIRLS' OR BOYS' DRESS.**

A mode that is highly desirable for both girls and boys is

pictured in the adjacent column in a development of blue linen and white piqué. The dress, which is in Russian style, displays a box-plaited back, an inverted box-plait at each under-arm seam and a front that is gathered below the waist-line to produce a long-waisted, bouffant effect. In inimitable Russian style, the closing is made through a lap at the left side with buttons and buttonholes, and gathers regulate the fullness at the neck, where a band collar that opens at the side is used. Straight cuffs complete the bishop sleeves, and straps are provided to hold in place a belt with pointed ends.

White piqué would be *chic* with scarlet Galatea introduced for contrast. Colored linens are in vogue, and khaki, Galatea, Marseilles, duck, canvas, etc., are also recommended.

We have pattern No. 5975 in seven sizes for children from two to eight years of age. For a child of five years, the dress needs three yards and three-eighths of material twenty-seven inches wide, with half a yard of piqué in the same width for collar, cuffs, overlap and belt. Price, 6d. or 15 cents.

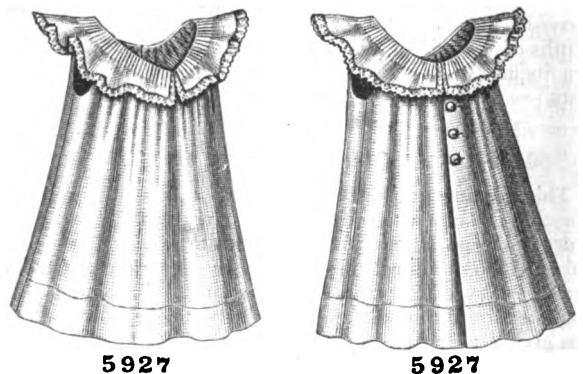


**No. 5968.—LITTLE GIRLS' OR BOYS' VASSAR OR PEASANT DRESS.**

Gingham is receiving much attention this Spring for children's dresses, because of its excellent wearing qualities. It was used for the dress shown below, and trimmed with edging and



**5968** **5968**  
LITTLE GIRLS' OR BOYS' VASSAR OR PEASANT DRESS, WITH HIGH OR ROUND NECK AND FULL-LENGTH OR SHORT PUFF SLEEVES.  
(Described on this Page.)



**5927** **5927**  
LITTLE GIRLS' APRON OR PINAFLORE, WITH TUCKED BERTHA.  
(Described on Page 797.)

beading. A novel effect is imparted to the mode by the sleeves extending to the neck, the fullness at the top being gathered all around. A narrow band prettily frilled adorns

the neck, but, if desired, a low-necked effect may be adopted and the full-length bishop sleeves shortened into quaint puffs that are banded and frilled at the lower edge.

White wash silk or nainsook would be durable, with trimmings of Valenciennes lace. The use of dimity is also advised, and albatross, cashmere, flannel, muslin, Swiss, both dotted and plain, and lawn are appropriate.

We have pattern No. 5968 in seven sizes for children from one-half to six years of age. For a child of five years, the dress requires three yards and one-half of material twenty-seven inches wide. Price of pattern, 6d. or 15 cents.



5928



5928

LITTLE GIRLS' OR BOYS' LONG COAT, WITH SHAWL COLLAR AND REMOVABLE SHIELD.  
(Described on this Page.)

#### No. 5927.—LITTLE GIRLS' APRON OR PINAFORE.

For general purposes aprons are very necessary, both for the schoolroom and playground. French nainsook was the fabric used for the development of the apron exhibited on page 796, and lace edging affords the required decoration. The apron, which is also displayed at figure No. 209 D, is shaped at the top in low, rounding outline and is followed by a tucked berth that gives the fashionable broad-shouldered effect. Gathers regulate the fulness at the top, and for the closing at the back buttons and buttonholes are used.

A practical reproduction would be of blue-and-white striped gingham, trimmed with embroidery. Dimity, lawn, percale, chambray or calico may be used with good effect.

We have pattern No. 5927 in six sizes for little girls from two to seven years of age. To make the apron for a girl of five years, will require two yards of goods thirty-six inches wide. Price, 6d. or 15 cents.



5960



5960

LITTLE GIRLS' OR BOYS' LONG COAT, WITH YOKE.  
(Described on this Page.)

#### No. 5978.—LITTLE GIRLS' OR BOYS' DRESS.

Nainsook was used to make the dress pictured below in combination with fancy tucking and lace edging. The mode, which is intended for juveniles of both sexes, is characterized by a yoke in scooped lower outline, below which tucks alternating with gathers take up the fulness. A closing is effected at the back with buttons and buttonholes, and a frill finishes the neck, which may be plain or scooped. Straight bands with frilled edges complete



be added with embroidery. Wash silk, lawn, linen, mercerized cotton and soft woollens are also suggested.

We have pattern No. 5978 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, will require two yards of material thirty-six inches wide, with three-eighths of a yard of tucking eighteen inches wide for yoke and wristbands. Price, 6d. or 15 cents.

#### No. 5928.—LITTLE GIRLS' OR BOYS' LONG COAT.

Light-weight tan broadcloth developed the mode depicted at the top of this page, and cuffs and a collar overlaid with lace are effective adjuncts. The coat, which is also portrayed at figure No. 214 D and is appropriate for little folks of both sexes, displays a back seamed at the centre and has loose fronts that close with buttons and buttonholes. A wide shawl-collar stands out over the tops of the sleeves, which are shaped with two seams and completed with turn-back cuffs. A removable shield topped by a standing collar is provided for wear when desired.

Taffeta, peau de soie, satin-faced goods, lady's-cloth, Venetian twill and covert cloth are also recommended.

We have pattern No. 5928 in nine sizes for children from two to ten years of age. To make the coat for a child of five years, will require a yard and a half of goods fifty-four inches wide, with three-fourths of a yard of all-over lace eighteen inches wide to cover collar and cuffs. Price, 9d. or 20 cents.

#### No. 5960.—LITTLE GIRLS' OR BOYS' LONG COAT.

A square yoke is the feature of the mode illustrated above in a seasonable development of piqué, and embroid-



5978



5978

LITTLE GIRLS' OR BOYS' DRESS, WITH YOKE IN SCOLOPED OUTLINE, AND THE NECK SCOLOPED OR PLAIN.  
(Described on this Page.)

the bishop sleeves, and an ornamental device is introduced in bayadère tucks heading the hem that finishes the skirt.

Galatea is another material in favor, and adornment may



cred frills and insertion supply decoration. The fronts show an arrangement of box-plaits at both sides of the closing, which is made at the centre with buttons and buttonholes. The back also displays box-plaits and turn-back cuffs give style to the two-seam sleeves. The required broad-shouldered effect is obtained by a sailor collar of ample dimensions that is prettily frilled at the edges, and a rolling collar with a corresponding decoration falls gracefully over it.

Black taffeta with batiste decorations will be smart, or pongee in self-color may be substituted. A coat of this type in golf-red cheviot, with a collar of Irish point or embroidered batiste, would be charming. Lady's-cloth, broadcloth, piqué, cheviot and fabrics of heavy body are also adaptable.

We have pattern No. 5960 in seven sizes for children from one to seven years of age. To make the coat for a child of five years, will require three yards and three-fourths of material twenty-seven inches wide. Price of pattern, 6d. or 15 cents.

#### No. 5961.—LITTLE GIRLS' OR BOYS' LONG BOX COAT.

Appliqué lace forms the decoration of the long coat illustrated on this page in a development of piqué and equally appropriate for little ones of both sexes. A removable shield, headed by a standing collar, is a convenient adjunct to the garment, which exhibits a seamless back of box shaping, and straight fronts that lap and close in double-breasted style with buttons and buttonholes. Vents are introduced at the under-arm seams. A wide sailor-collar that laps with the fronts extends over the tops of the sleeves, which display turn-back cuffs.



5961



5961

LITTLE GIRLS' OR BOYS' LONG BOX-COAT, WITH SAILOR COLLAR AND REMOVABLE SHIELD.  
(Described on this Page.)



5949



5949

LITTLE GIRLS' OR BOYS' COAT, WITH PLAIN OR FANCY SHAWL-COLLAR, AND FLY OR VISIBLE BUTTON CLOSING.  
(Described on this Page.)

A striking reproduction would be of cranberry-red satin-faced cloth, contrasted with bands of batiste embroidery. Effective results are also obtained with peau de soie, black taffeta, moiré, cheviot, piqué and tailor goods.

We have pattern No. 5961 in seven sizes for children from two to eight years of age. To make the coat for a child of five years, will require three yards and one-fourth of goods twenty-seven inches wide. Price of pattern, 6d. or 15 cents.

#### No. 5949.—LITTLE GIRLS' OR BOYS' COAT.

Appliqué lace provides contrast in the stylish little garment pictured herewith and at figure No. 217 D. The design is shown in the former instance in a development of fawn cloth, with the usual decoration of machine-stitching. The square box effect is given the coat, which exhibits vents at the lower part of the under-arm seams and has fronts that close with a fly or with visible buttons. Laps conceal the openings to pockets at the sides, and two-seam sleeves of the conventional coat shaping are displayed. The essential feature of the mode is a wide shawl-collar that exaggerates the breadth of the shoulders, and may be in plain or fancy outline.

Black peau de soie would unite with Irish lace bands. A lining of sky-blue or blush-pink taffeta would add to the effect in removing the general sombre air. Bengaline, taffeta, cheviot, serge and covert cloth give satisfaction.

We have pattern No. 5949 in seven sizes for children from two to eight years of age. For a child of five years, the coat requires a yard and one-eighth of material fifty-four inches wide. Price of pattern, 6d. or 15 cents.



#### No. 5924.—LITTLE BOYS' NORFOLK SUIT.

Blue serge is a favorite fabric for little boys' suits and was used for the mode pictured at the top of page 799. Machine-stitching and buttons form the finish. The suit is in Norfolk style and includes a jacket that displays the characteristic plaits extending from the neck to the lower edge, and the usual front closing effected with buttons and buttonholes. A turn-down collar finishes the neck, and

machine-stitching is used to simulate cuffs at the wrists of the two-seam sleeves. A belt passed through straps and under the plaits in front supplies the finishing touch.

The knee trousers are shaped with the customary centre and leg seams. Pockets are used at the sides, where openings may

be arranged if the trousers are not to close with a fly.

Nut-brown lady's-cloth would be jaunty with a white leather belt. Excellent results are also achieved with the new art cheviots, corduroy, cravenette, flannel, mohair, piqué, Galatea and tailor goods.

We have pattern No. 5924 in seven sizes for little boys from four to ten years of age. To make the suit for a boy of seven years, will require a yard and three-fourths of material fifty-four inches wide. Price, 9d. or 20 cents.

**No. 5966.—LITTLE BOYS' DRESS.**

A becoming dress for a small boy is pictured below and to make it white piqué was used, trimmed with

**5924****5924**

**LITTLE BOYS' NORFOLK SUIT: CONSISTING OF A JACKET WITH PLAITS LAID ON, AND KNEE TROUSERS WITH OR WITHOUT A FLY.**

(Described on Page 798.)

**5966****5966**

**LITTLE BOYS' DRESS, WITH REMOVABLE SHIELD.**

(Described on this Page.)

insertion and edging. Under-arm seams give semi-adjustment to the dress, which displays a seamless back and fronts that lap and close in double-breasted style with buttons and buttonholes. A deep sailor-collar tapering in front relieves the plainness of the mode and is elaborated with frills and insertion. The bishop sleeves sag over conventional cuffs, and straps are introduced to hold in place a leather belt that accentuates the quaint long-waisted effect. A removable shield with a standing collar and having an embroidered emblem is called into use.

Scarlet Galatea with a collar of all-over embroidery would be smart, and a belt of white glazed kid should be worn. Duck, khaki, denim, cotton cheviot, linen and woollen goods are advised, and kid or patent-leather belts are preferred.

We have pattern No. 5966 in four sizes for little boys from two to five years of age. For a boy of five years, the dress requires two yards and seven-eighths of material twenty-seven inches wide. Price of pattern, 6d. or 15 cents.

**No. 5967.—LITTLE BOYS' DRESS**

A jaunty design for the little man is illustrated in the opposite column made of blue and white linen, trimmed with braid. The long waist is tucked at the back, and in front at each side of a wide plait arranged at the centre, where the closing is made. The tapering ends of a sailor collar outline the plait, and a band collar finishes the neck. The bishop sleeves are plaited at the wrists to simulate cuffs. A kilt skirt is attached to the waist, a plait being formed in

**5 a**

front, in apparent continuation of the one in the waist. Straps are used to hold the leather belt in place.

Khaki would be stylish, with reliefs of white linen and black braid decorations. Mercerized fabrics, Galatea, denim, piqué, duck and suitings are appropriate.

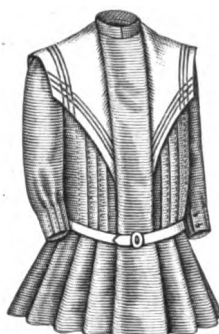
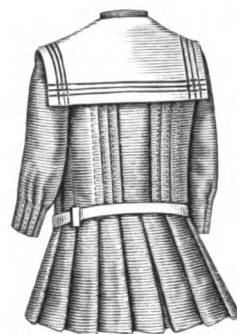
We have pattern No. 5967 in four sizes for little boys from two to five years of age. For a boy of five years, the dress requires three yards and three-fourths of material twenty-seven inches wide, with half a yard of contrasting material twenty-seven inches wide for sailor collar. Price of pattern, 9d. or 20 cents.

**No. 5964.—LITTLE BOYS' OR GIRLS' TUCKED DRESS.**

Tucks embellish the mode pictured at the foot of this column, which is developed in blue and white gingham, ornamented with buttons and stitching. The garment, which is appropriate for small folk of both sexes, displays fine tucks at the centre framed by deeper tucks, a similar effect being carried out at the back, where the closing is made with buttons and buttonholes. The bishop sleeves have wristbands decorated with buttons, and a narrow band encircles the neck. A straight, gathered skirt, arranged in a broad box-plait in front, is attached to the long waist and is finished at the lower edge with a deep hem. Straps are employed to hold the belt in place.

White nainsook would be pretty with a sash substituted for the belt. Serviceable fabrics are colored and grass linen silk gingham, lawn, dimity, India linen and percale.

We have pattern No. 5964 in five sizes for children from two to six years of age. For a child of five years, the dress requires three yards and one-fourth of goods twenty-seven

**5967****5967**

**LITTLE BOYS' DRESS, WITH ATTACHED SKIRT.**

(Described on this Page.)

**5964****5964**

**LITTLE BOYS' OR GIRLS' TUCKED DRESS, WITH ATTACHED SKIRT.**

(Described on this Page.)

inches wide, with three-eighths of a yard of contrasting material in the same width for neck-band, wristbands and belt. Price of pattern, 6d. or 15 cents.





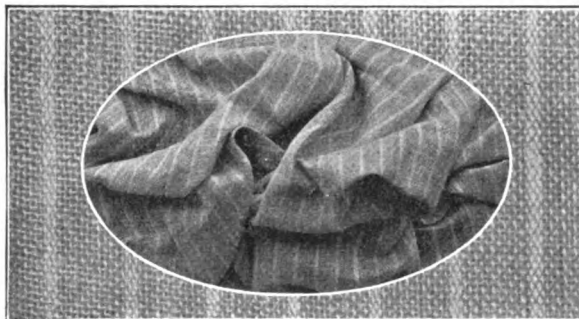
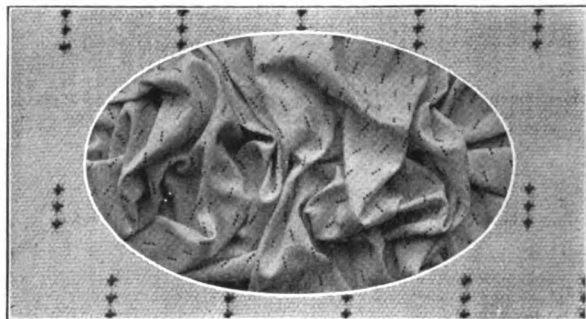
**I**N SPITE OF the fact that there are so many beautiful flowered materials exhibited, pure white is to be the favorite of the season. The variety of white materials is unprecedented, every texture and weight being shown, from the sheerest, airiest mulls and nets to the zibelines of rough, hairy weave and the handsome lustrous cloths. In this great assortment of white silk-and-wool and all-wool fabrics, none is more in demand for costumes for afternoon drive or promenade wear than coarse, open-mesh wool canvas. It is admirably adapted to the new modes.

White mohair is another fabric that will be extensively worn, and it is equally attractive when fashioned into a simple morning toilette made with a jaunty Eton jacket and skirt in the approved walking length, to be worn with a white silk or batiste shirt-waist, or into a dressy afternoon gown lavishly decorated with Irish crochet or point Arabe lace, with appliquéés or medallions to match and tucks or plaits as an additional ornamentation. This ma-



## COTTONS, WOOLLENS

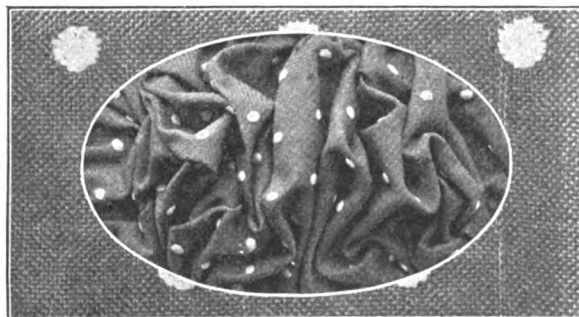
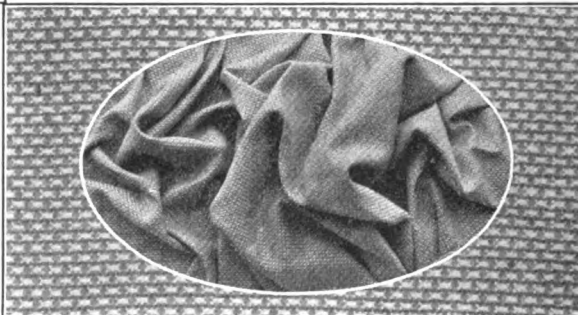
THE DESIGNS OF THE MATERIALS ARE SHOWN IN ACTUAL SIZE, TO GIVE THE EFFECT



The new English and Scotch tweeds, homespuns and chevots form extremely smart skirts of this type, with which are usually worn a jaunty Eton or Norfolk jacket and a shirt-waist of madras, cotton chevot, linen, piqué or percale made in tailor style. The mixed browns with dashes of white are particularly attractive, and the grays equally so. They are characterized this season by a very coarse weave, though light in weight, and seem quite as suitable for masculine as for feminine wear.

terial will be in high favor because of its wiry, dust-resisting quality, a feature of particular value in that a garment may be easily and satisfactorily brushed and cleansed.

A charming dress for wear on sultry Summer days is made of white Habutai or India silk. There are many estimable qualities that will insure the popularity of this silk, its soft, pliable texture and the fact that it launders beautifully, in capable hands, being among them. Simple designs should be chosen for a dress of this sort, and tucks

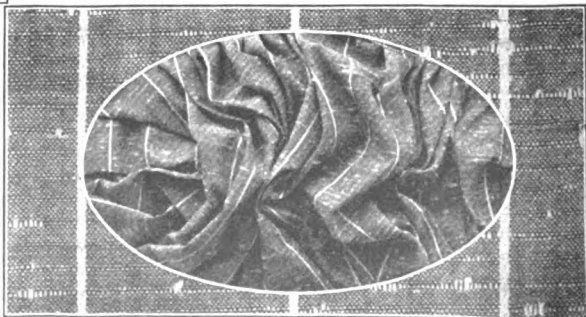


An almost invisible stripe is the point of interest in others of these woollen fabrics, and several different but harmonizing and delicate colors are often combined in the one material. The tones of beige or tan commingled with a Delft or corn-flower blue make some of the choicest of these samples and suggest an attractive street costume for either a miss or young matron, while a pale-gray chevot with hair-line stripes of white at rather close intervals is still another smart fabric and may be selected for the

or plaits or faggotting are the decorations generally used.

The pongee gown is an item of great importance in the Summer wardrobe, and it will be simply constructed, the skirt just short enough to clear the ground and with flounces, tucks or plaits as the only decoration. The waist may be in shirt-waist or less severe style, with motifs of filet lace outlining a deep yoke effect and also appearing on the sleeves. A vest and collar of embroidery may be introduced, if preferred, to the yoke of fancy tucking.

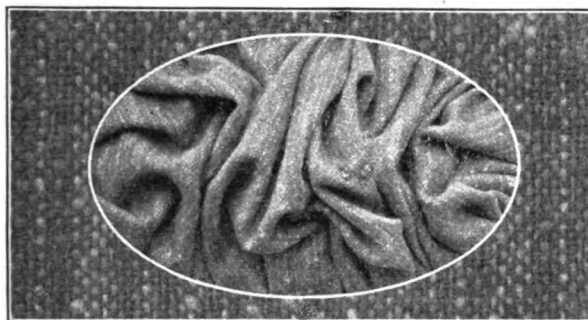
The modish skirt for all except dressy wear, or when made of soft diaphanous fabric or rich silk, is made to show a close adjustment about the hips and has the back in habit style. In length, it just escapes the ground.



WASH LINENS AND DUCKS FOR SUMMER WEAR.

## AND SUMMER SILKS

SIZE AND ALSO REDUCED TO ONE-FOURTH ACTUAL  
OF GOODS IN THE PIECE



A tan-colored linen duck with embroidered polka-dots in self color, scarlet, royal-blue or black is one of the latest novelties and may be used to fashion the entire dress or may be combined with the plain goods. The silky sheen imparted to the new linens adds greatly to their attractiveness. A navy or Delft blue duck with rather large white embroidered dots scattered over it is a pleasing fabric.

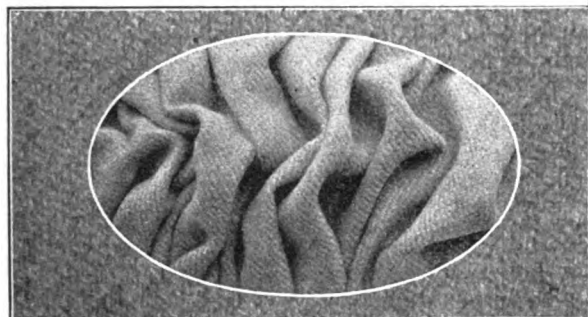
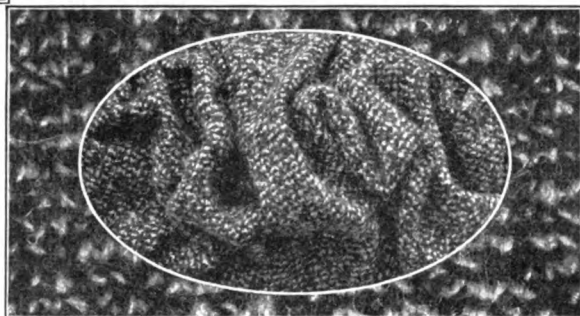
A novel weave showing a snow-flake effect in white with white hair-line stripes at rather wide intervals characterizes a new linen with the ground in apple green, rose pink, china blue, pale yellow, violet or gray. The daintiest of morning dresses and shirt-waists may be made of this novelty, which suggests many pleasing modes for children.

Among the wash fabrics toile du Nord is given preference over many of the old-time favorites for dresses and shirt-waists. There are dainty color combinations in both the stripes and checks, and it will in many instances usurp the place so long held by zephyrs and Scotch ginghams.

The sheer effect of pineapple grenadine is suggested in a new cotton weave termed Anatolian. This novelty is

mailed of ten or twelve years as well as for her elders. A perfectly plain cheviot in a silver-gray tone is always a stylish material, and there are innumerable ways of adding distinction to a costume made of these plain fabrics by using braid, buttons or stitched bands of cloth or silk.

A stylish mixed cheviot shows an intricate woven device in black and white; the surface of the goods is extremely rough and hairy, and its costliness will prevent its use from becoming too general. For travelling or rough



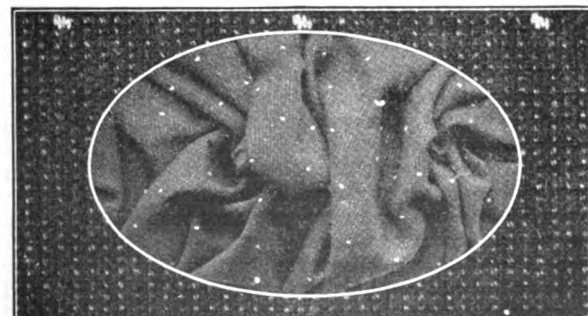
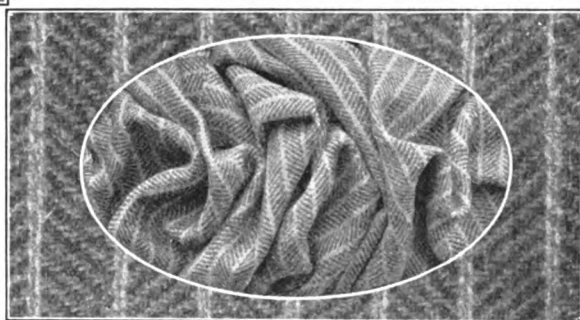
procurable in delicate as well as substantial color combinations and with straight or serpentine silky stripes.

Fabrics having a mercerized finish are very popular. The high lustre, the characteristic feature of these goods, is so nearly like that of silk as almost to defy detection. The most attractive ginghams, chambrays and linens are shown in this mercerized finish.

A feature of the season is the demand for dainty mouseline in small patterns with both wide and narrow borders

wear during vacation days there is no more serviceable and at the same time more stylish material.

Next to the woollen materials, which are intended for actual service, there are many varied and attractive linen, duck and linen-canvas weaves that are wonderfully well adapted for wear in extreme warm weather. A coat-and-skirt suit of these goods will be found an indispensable addition to the Summer outfit. The linen shades are perhaps best liked, in both the plain and figured varieties.



SOME NEW EFFECTS IN CHEVIOT SUITINGS.

formed of larger flowers. The sheer French mulls in floral patterns with border effects are also included among the choicest of the Summer goods. Little trimming is used with these decorative fabrics.

More beautiful than all the other wash fabrics are the embroidered white batistes which may be procured in robe patterns and by the yard as well. The combination of close embroidery and open medallion designs lends to the sheer goods a very refined air.

Grass cloth in white, with a stripe of close weave, is an attractive novelty that suggests the daintiest of thin toilettes, while an almost endless array is shown of fine lawns with open-work stripes or lace insertions.



## THE SEASON'S DRESS TRIMMINGS

WITH ILLUSTRATIONS OF THE LATEST NOVELTIES IN RUCHINGS AND NETS FOR SUMMER ACCESSORIES



THE woman who loves pretty clothes all sorts of artistic possibilities are suggested in the trimmings that are brought out this season. Even the gown intended for ordinary wear is to be adorned with a bit of lace, ribbon or embroidery; or, perhaps, tucks or plaits will enter into the decorative scheme—for a touch, at least, of adornment is absolutely essential. If possible, the popularity of tucks and plaits has increased this season, and the new materials, which adapt themselves admirably to the graceful lines achieved by this form of decoration are legion. Full gathered frills and flounces of straight or circular shaping form another important item in trimmings, and are used both plain and elaborated with tucks or lace on the edges. Lace insertion having either a straight or irregular edge applied between clusters of vertical tucks or apparently run through slits made in the material beneath box-plaits, the insertion running horizontally, affords pleasing ornamentation for foulards, veilings and thin cotton fabrics; the material being cut away from beneath, the silken lining, in a self or harmonizing color, is prettily revealed. Both bodice and skirt may carry out this idea.

The heavy, new filet in square, oval and round medallions, embroidered in the centre with white wool will appeal to those who demand innovations, and its somewhat high price will keep it from being too generally used. The white wool centre is very effective in the meshes of the deep-écru lace, and as a trimming for the white wool gowns, which are promised such high favor for seashore wear.

Filet lace in the usual coarse mesh, worked in floral and conventional designs with linen threads, will be extensively used to trim foulard or veiling dresses and also those of net and batiste. It is procurable in straight and irregular edged bandings and edgings and also in separable appliqué and motifs, while the all-over variety to match will be used for yokes, vests, bertha collars and entire waists.

An indispensable feature of dress for every kind of gown except the tailor costume is the wide collar of lace. All kinds and shapes are shown in the shops, but the ingenious woman will fashion her own collar from wide edging or of all-over lace, arranging it upon a foundation of silk or satin cut to the desired shape, or else merely applying it unlined when the lace is sufficiently heavy; the latter course is preferable. Irish crochet, guipure, Russian and point Arabe are the laces that are especially well adapted to these becoming accessories of dress.

Embroidered batiste collars, revers and bretelles—suggesting the old English style—are other items worthy of mention. These are used on both silk and light woollens, and there is perhaps no more attractive or suitable ornamentation for a batiste or grass linen. Insertion and edging to match, also the all-over variety, are procurable. A fascinating gown may be developed from sheer batiste, in a rich cream hue, with the above mentioned trimming. A foundation slip of white taffeta or India silk, or one of some pale, delicate color, would enrich a dress of this description, though a slip of fine lawn trimmed with dainty lace would be equally pleasing.

A decoration that is brought out in various ways consists in applying velvet disks and polka dots of different sizes on veiling and foulard gowns. A border trimming of this kind is effective; a buttonhole stitch around the edge secures the disks in position, while a dainty little embroidery design encircling each gives an added touch of distinction. These dots or disks are usually of the same shade as the fabric which they adorn, though they may be in a harmonizing tone or black on both bright and delicate hues gowns. An

effective idea is to alternate the disks with medallions of deep-écru filet lace set in. Such a trimming adorned a circular flounce which characterized a skirt of beige veiling. With the velvet disks of golden brown, the contrast was a most stylish one. Faggoting done in silk to match the velvet appliqué joins the flounce to the upper part of the skirt. The bodice was decorated with disks and lace medallions and fancy stitching to match that on the skirt.

Stitched bands in self color or white provide the only decoration permissible on morning dresses of pink, blue and heliotrope linen, and there are innumerable ways of disposing them. Bands outlining the seams of the skirt, with the lower edge prettily scrolled, and the same idea carried out on the shirt-waist or bolero jacket forming a part of the costume, will add to the stylish effect. Small or medium sized white pearl buttons in bullet shape are sometimes used in clusters over the stitched bands. A pale or Wedgwood blue, delicate pink or pale-yellow linen trimmed in this way, with the bands and buttons in white, would be smart. A white linen shirt-waist should be worn with a costume of this description, and a fine white lawn stock with turn-over embroidered in white and a color to match that of the gown, and a belt of white stitched linen clasped with either a pearl or plain gold buckle, are appropriate additions. A white straw sailor with a simple garland of pink roses, forget-me-nots or violets, according to the color of the material used for the dress, would provide the finishing touch to an outdoor costume unusually stylish and at the same time thoroughly practical and comfortable.

Embroidery forms one of the most important decorations of the season. Open-work embroidery distinguishes many of the newest batiste trimmings; both floral and conventional patterns are wrought in these beautiful embroideries.

Twine-colored guipure with embroidered medallions of white batiste would provide an effective trimming on a model-colored batiste gown.

On plain fabrics silk and mohair braid are to usurp the place of stitching, if Fashion's predictions are verified. They are exhibited in colors as well as in black and white and in black-and-white mixtures, and while the first are used upon materials in which the color matches or prettily harmonizes, the last mentioned are more fashionable and are employed on gowns of all colors as well as those carrying out the black-and-white combination. There are several widths procurable in these braids and many varieties of designs, those of irregular edge being, perhaps, in highest favor. The distinguishing feature is their pliable quality, which readily adapts them to any mode of disposition.

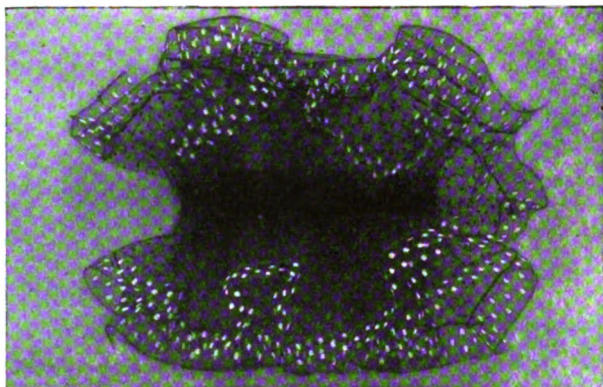
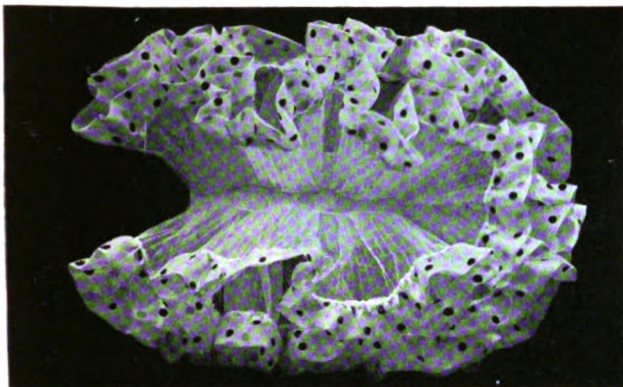
Passementerie "patties," having tiny ornaments hanging from the centre, are another variation of this braid trimming and are very effective.

Buttons were never more fashionable than they are at present; they are employed upon dresses of every description, and their use is not altogether ornamental. Ball buttons in old silver, gold and silk are among the most effective, while the jewelled and enamelled varieties are beautiful.

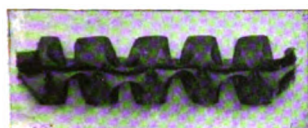
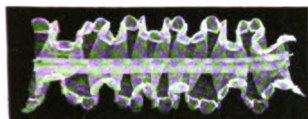
Charming boas are fashioned from fancy and plain nets, tulle, chiffon, mousseline de soie, Liberty satin and taffeta, and also from the handsome wide ribbons. These accessories, while expensive when bought in the shops, may be made at home by clever fingers with the materials sold for the purpose. Black and white are preferable, though dainty colors are sometimes seen for evening wear; black and white combined is extremely fashionable. Boas of ostrich, coque and marabou are also worn.

Yokes and vests of fancy tucking and faggoting are an important decorative fancy, and with a little ingenuity and the proper materials the work may also be done at home, the cost being thereby materially lessened.





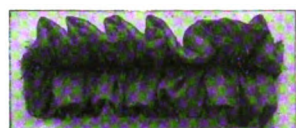
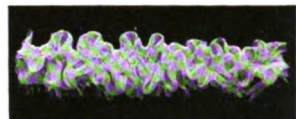
RUCHINGS FOR BOAS.



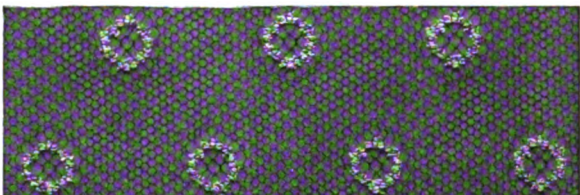
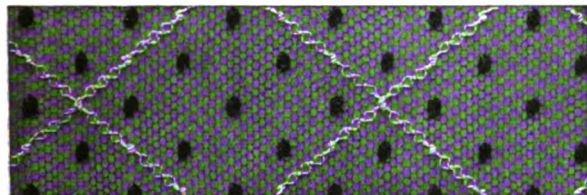
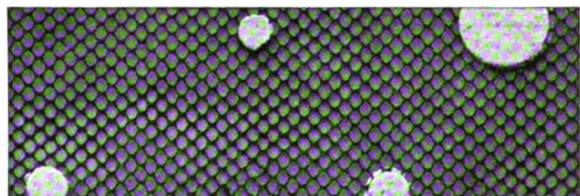
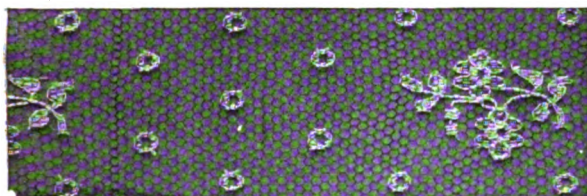
CHIFFON AND SILK RUCHINGS.



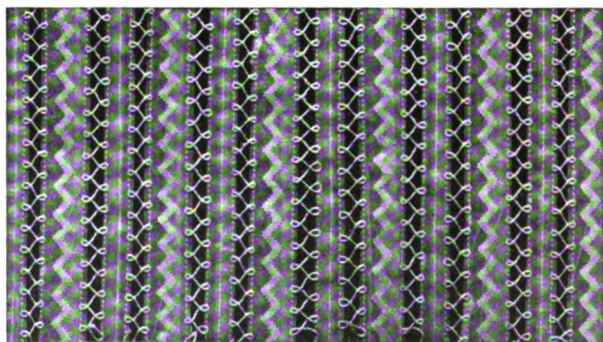
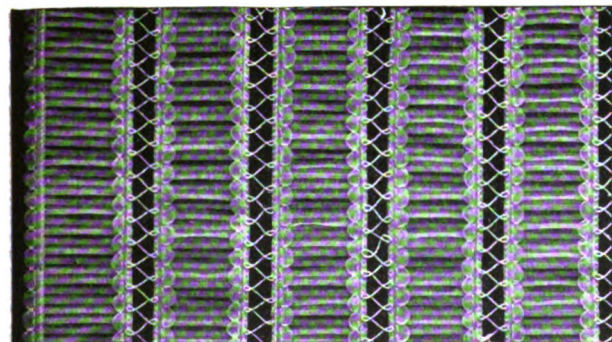
PLAIED CHIFFON FLOUNCING, WITH RUCHING.



CHIFFON RUCHING FOR NETS AND CHIFFON.



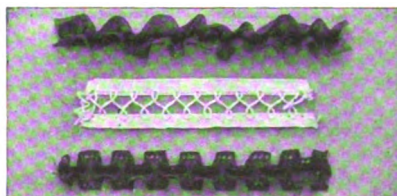
SOME OF THE NEW NETS FOR MAKING BOAS.



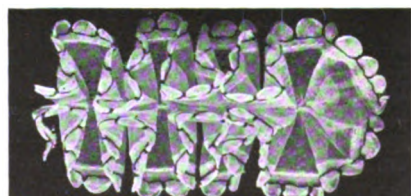
FANCY TUCKING IN MOUSSELINE DE SOIE, FOR VESTS, YOKES, ETC.



PLAIN CHIFFON RUCHING.



JUBY TRIMMINGS AND FEATHER-STITCHED BAND.



PLAIED CHIFFON WITH FANCY EDGE, FOR BOAS, ETC.



# The Fashions

# of London

By MRS. ARIA.



**T**HOUGH trying very hard to like bright colours, we seem to find it difficult to succeed in the endeavor. Red cloth dresses are announced as being ideal for immediate wear, and a bright shade of green has also been smiled upon by the authorities, yet the majority of English women remain faithful to gray and black and white, no doubt waiting for the glory of a Summer sun to induce them to adopt the more gorgeous tones. Black and white in stripe, check or spot are to be seen in tweed, cloth and silk; and a combination of white lace with black lace is very popular for evening wear, while a remarkably pretty effect is gained by a frock of white foulard spotted with black, which bears a vest of white lace strapped with lines of pale-blue glacé. Pale blue is much in favour, and in alliance with black and white it yields especially happy effects.

Face cloths are softer than ever this year; indeed, they seem as supple as putty, and very much the same colour; and they are being trimmed with elaborations of strapping, fanciful buttons and revers faced with flowered silk, embroidery or hand-painted lace. The coat and skirt style of costume obtains as it always has done at this season of the year, being preëminently comfortable and convenient; and once again I observe that we wisely recognize the useful and decorative possibilities of blue serge.

The most economical of us, with a little taste and a careful watching of the vagaries of Fashion, may invest the blue serge dress with the grace of novelty, while we stamp upon it the label *chic*. The blue serge for my taste should be very dark in tone, bearing a very fine diagonal surface. The coat may be semi-fitting in the front, having a belt at the back brought into the side seams and fastening in the front. A most effective belt may be made of four shades of green glacé silk, toning from the brightest emerald to the palest apple. Wear beneath this coat a tucked white muslin shirt, which can be obtained at a very moderate cost, the collar-band to be encircled with a narrow band of emerald-green silk falling in the front with two ends tasselled with black and white silk. Have dark-green buttons on the coat and face the collar either with Irish lace or plainly with dark blue serge. A plainly strapped skirt and a toque made of green leaves, with a bunch of mauve hyacinths at one side, will complete a costume at once striking, inexpensive and elegant.

Alpaca is a fabric which may also be commended for wear by the economical, as it lasts better than any other, if bought of good quality. I have seen recently designed for festive occasions a lavender alpaca, with the skirt showing a garland of glacé flowers, a blouse bodice of soft white batiste with insertions of lace, and the coat entirely made of lavender glacé, in a sac shape, bearing many tiny little tucks and a hood round the shoulders of the silk lined with finely embroidered muslin to match the skirt; and this might well be completed with a hat of Tuscan, with the brim lined with lavender, and bunches of dark-red roses forming the *cache-*

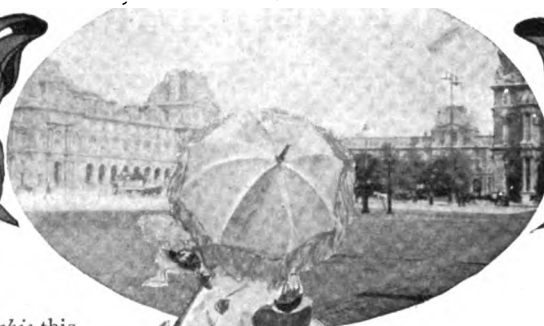
*peigne* at the back. And this reminds me that the most popular shape in hats is that which turns down on the face in front and up at the back, where the brim shows some decoration of black velvet bows, groups of flowers or draped lace. Hats of this shape are made in chiffon or in straw; sometimes the chiffon is run into tucks, sometimes it is lightly gathered, and again it may be seen either plain or bearing painted flowers upon it. And florally decorated chiffon or mousseline is being much used to make soft underskirts, to brocade bodices or Summer frocks for slim figures.

The fichu is one of the features of the hour, and a picturesque evening dress made of chiné silk bearing pink flowers on a white ground, with the centre seam and the hem of the skirt quaintly outlined by a little coquillage of pink and white ribbon, is completed with a swathed bodice with a collar turned down round the shoulders, overlaid by a fichu of chiffon edged with lace; the elbow sleeves bear frills to match the fichu. Fichus of muslin also complete muslin dresses, and during this season the throat will again be in evidence in the daytime. It would seem, indeed, as if the time of the stiff collar-band were past. Of course, every woman cannot wear her dress open at the front with becoming advantage, and to those debarred may be commended the collar-band of transparent lace.

It is strange to notice how earnestly Englishwomen have come to regard the importance of lingerie, and with what special care they study their corsets. The straight-fronted variety seem to have come to stay, and these are invariably provided with suspenders, which help to keep them down in their proper position. Somewhat new is the making of stays and petticoat in one piece of silk, but this is suited only to the wealthy; however, the desire for the beautiful extends amongst all the classes, and even the most inexpensive underclothing is to-day made pretty by coloured ribbons and beadings and lace. The harsh long-cloth dear to the hearts of our mothers is severely disregarded even by the less frivolous, and those who are obliged to wear flannel underclothing make this pretty by insertions of coarse Valenciennes and narrow ribbons, while the economical replace the lace and chiffon flounces on silk petticoats by plain silk flounces bearing stripes of velvet ribbon, or inset pieces in bow design of coarse lace. It is obvious that lace thus treated will last three times as long as the lace frill.

Skirts are somewhat shorter than they were last year, but still by no means off the ground; they trail to a most graceful length, and in form and shape they continue to be most varied. The old sun-ray pleating has been making another bid for favour, but not with conspicuous success, and the skirt which is kilted round to the front width has also been persuasively offered; but on the whole we prefer the tight-fitting skirt, with perhaps a few tucks in the centre of the back to induce it to universal becomingness: to the knees the best cut skirts cling closely, and thence wind about the feet in graceful curves, requiring by the way, very diplomatic and tactful management.

# Dress and Gossip



# of Paris

By Mrs. John Van Vorst.

THERE is nothing more *chic* this season than a costume of beige or mastic nun's-veiling, with a bolero of Pompadour taffetas in light-colored designs. The toilettes worn at the *vernissage*, at the races, and at the Spring horse-show have been so attractive as to make one glad that Summer is at hand. The Champs Elysées and the Bois are enlivened by a moving flower garden; hats, gowns and parasols are Nature's counterpart. Flowered materials of all kinds—organdies, muslins, taffetas, china silks, nun's-veilings, crêpes de Chine and mulls—are strewn like some fairyland terrace with roses, daffodils, hydrangeas, forget-me-nots and poppies. Hats of these same flowers nod their approval from the wearers' heads, and crown the pretty queens of fashion, who should rejoice at this years *mode*, which is the perfection of grace. The skirt, still keeping its close effect about the hips, has added innumerable folds to its hem; it unfurls like the corolla of a blossom. For those who have wearied of the skirt which has changed little in its general lines for the past two years, there are new skirts with countless pleats about the waist stitched one upon the other; there are gathered skirts, and Pompadour skirts with a suggestion of fulness on the hips.

The great American cities should adopt a European custom which adds greatly to the enjoyment and picturesqueness of a Spring season in any capital. Paris, London, Rome, Florence, have each, in its public park, a drive which is fashionable not only in the afternoon, but in the morning as a promenade, a general out-of-door meeting place for the gay world. The Avenue des Acacias, Rotten Row, the Cascine in Florence, the Pincio in Rome, present at this time a most brilliant spectacle. Lines of beautiful conveyances are drawn up under the ilex or the acacias while their owners, in their charming morning costumes of exquisite embroidered muslin, lawn, crêpon, taffetas, etc., walk and talk and visit in the open air.

An altogether new style this year is the combining of thick and thin materials in the same dress. For example, a foulard skirt has the back breadths in chiffon; a nun's-veiling or light cloth skirt has the back breadths in foulard or taffetas. This is continued up on the waist, and draped trimmings, volants, ruffles and plissés are very much used over the shoulders and corsage. Sleeves have an increasing fulness which is placed now at the elbow, now at the wrist in a balloon, now at the upper seam in gathers. Stitching is used as a trimming in itself, being sewed in patterns on gowns of plain homespun, cashmere or taffetas. Taffetas is less worn for whole gowns, but still used for wraps, boleros and trimming bands. Velvet and satin ribbon are constantly worn as trimming either in straight bands, which are very effective, or in lattice-work from four to fifteen inches high. Quantities of lace and embroidery are used with the thin dresses, and a new touch is added by placing colored silk under the transparent lace or guipure. The palest tints are most popular—beige, putty, heliotrope, mignonette, white—and all of these are combined in the Pompadour silks.

This reversion to the 18th century styles and materials shows how constantly the Parisian dressmaker, who is both student and artist, searches the past for new ideas. Last year on returning from Rome I said one day to my milliner: "Have you ever been to Italy?" She laughed: "Indeed, Madame, I have been many, many times; how could I *inspire* myself otherwise?" One often sees in the great National Library of Paris, dressmakers poring over the precious old prints of long ago, studying lines and effects, seeking inspiration for what we are to wear the coming season.

Striped silks are offered to us this year in black and white, in gray and white and also with

an indistinct flower pattern running over them. For evening wear and demi-toilette nothing is so attractive as the low-necked Pompadour bodices, high in the back, pointed in front, and with elbow sleeves. Madame de Pompadour, who has given her name to so much style and material, was a favorite of the French King, Louis XV. She was a *bourgeoise* by birth, a great student by inclination. The portrait in the Louvre, by Quentin de la Tour, shows her surrounded by ponderous volumes, her fingers between the leaves of one. She is dressed in a gown of flowered silk, with paniers on the hips, elbow sleeves, a pointed bodice cut low, powdered hair and dainty satin slippers. The name Pompadour style was given by her to all that was pretty in art as distinguished from the grandiose and cumbersome styles of Louis XIV.

Among the new hair ornaments are nets of pearl or jet. The hair is worn low, the snood or net is placed over the smooth part of the head, but a small puffing of hair should follow the edge of the net in front.

An exquisite and yet practical dress for cool Summer days is made of dark-blue voile. The skirt and waist are both trimmed with a deep, tucked flounce of the same material edged with two rows of black moiré ribbon. There is an *empiècement* with a lattice of the ribbon caught down by small jet ornaments.

A pretty costume, suitable for coaching, for the college regattas or for afternoon wear at an early Summer house party, is of foulard, in *réséda* or gentian. The material has large polka dots. The skirt is made with horizontal pleats to the knees and a wide flounce of vertical pleats. There is a collar of guipure in points, finished with a broad band of black satin ribbon and two rhinestone buckles.

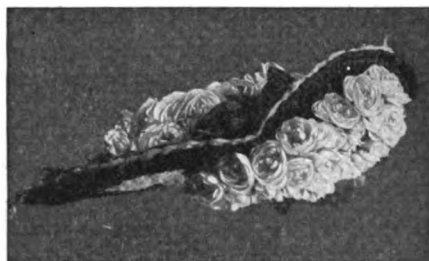
Lace stocks are more the fashion than stiff ribbons and collars, and even for wear with shirt-waists the soft, pleated muslin with lace insertion should be used as collar and bow. Batiste blouses with embroidered dots, Louis XVI. bows or appliqué designs are very popular. They are made with a row of embroidery on each side of a box-pleat down the front, or with an open-work guimpe. The backs are made straight to the collar without a yoke, and the colors used in batiste and linen are pink, blue, yellow, gray and green.



# Lessons in Modern Millinery—No. 4.

BY Mlle. MIRABELLA

THE ACCOMPANYING ILLUSTRATIONS SHOW THE MATERIALS FOR THE CONSTRUCTION OF A FASHIONABLE STRAW HAT FOR SUMMER AND THE VARIOUS STEPS BY WHICH THE FINAL EFFECT IS REACHED



THE COMPLETED HAT IN CORRECT POSITION.

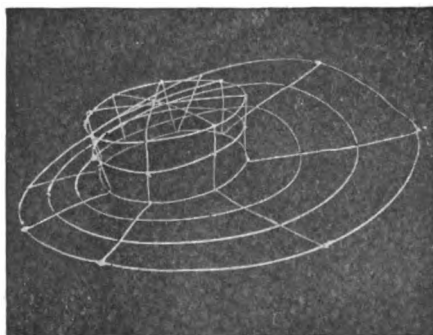


FIGURE NO. 1.—This shows the frame made of silk brace wire and tie wire, which serves as a foundation for the straw braid of which the hat is to be constructed. The final shape of the model is clearly indicated in this illustration.

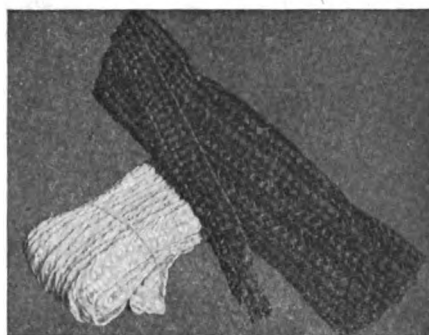


FIGURE NO. 2.—The black and white straw braids employed in fashioning the hat are here pictured. A round edge gives a finish to the black braid, while the white is marked by a more open weave and the ordinary flat edge.



FIGURE NO. 3.—The foliage, which is in soft shades of green shading to brown, and the flowers—delicate pink roses—and buds are exhibited in this illustration. Four or five sprays of foliage and the same number of bunches of roses and buds represent the trimming required.



FIGURE NO. 4.—This shows the floral wreaths, which are artistically entwined and placed upon the brim facing at the left side. They are made of shaded-pink and white buds and contribute an original decorative touch, the flare of the brim bringing out their full beauty.

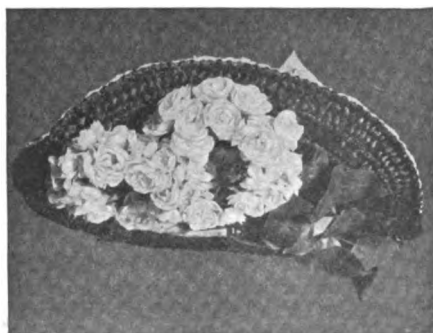


FIGURE NO. 5.—This left-side front view of the hat reveals the wreaths and foliage in proper position against the flaring brim, and also the black braid which forms the brim facing.

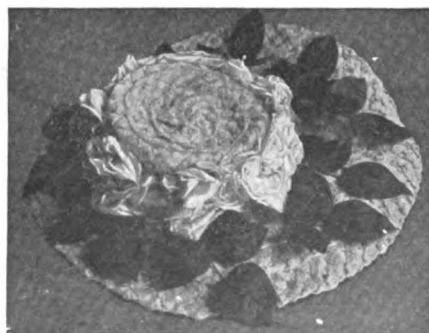


FIGURE NO. 6.—In this illustration a right-side view is given, showing the shape of the crown, the disposition of the roses around the crown, and the foliage resting on the brim.











## FASHIONABLE SPRING MILLINERY

WITH ILLUSTRATIONS SHOWING STYLISH EFFECTS IN THE NEW CHRYSANTHEMUM STRAW, ALSO THE GRECIAN HAT AND VEIL.

The light, airy effects which marked the Winter models will be exaggerated in the midsummer hats. Hats made entirely of tulle, or of tulle with lace straw drawn through openings in tiny puffs, are extremely popular and are exhibited in a variety of shapes. The tucked tulle toques are charming, especially in black with the tucks stitched in white and simply adorned with a wreath of white jessamine closely following the edge of the rolled brim. Ivory disks and jet spangles dotted over black or white tulle form a novel decorative scheme; a marabout pompon tipped with jet is the only trimming used.

Every kind of white lace is employed in the Spring models, Chantilly, Irish crochet and a fine guipure being special favorites, while an approved idea is shown in a white corded lace studded with pearls. A spreading black velvet bow and perhaps a few La France roses form the rather severe decoration.

Next in importance to the white hats are the *écru* lace creations, trimmed with pink roses and golden-brown velvet ribbon. These undoubtedly will become general favorites, especially when the wardrobe contains a pongee or light-beige grenadine, and certainly no Summer outfit will be complete without one of these gowns.

There are hats of flowers and hats of leaves, and by far the smartest are made entirely of foliage and berries or of chrysanthemum straw, which closely resembles the petals of the flower from which it derives its name. All the popular shapes and the fashionable colors are procurable in this, and in some instances two shades will be effectively combined in one hat, the blending of coral and cardinal being particularly pleasing when adorned with green foliage and berries. This color combination is promised an extensive vogue this season, the black and white gowns which are so fashionable being given an air of distinction by it.

Pearls and pearl ornaments, especially in the flat shapes, distinguish nearly all the new hats, and their manner of disposition is as varied as it is attractive. Leaves are spread out in flat rosette shape with a pearl cabochon in the centre, and festoons of pearls are wound gracefully in and out of the brims, while lace and tulle studded with seed pearls are draped in various ways, and large ball-pins of pearls are also effective.

By their traditional right of beauty roses have the lead in floral decorations. Fruit blossoms are suggestive of Sum-

mer days, while primroses, gardenias, camellias and geraniums are exceptionally pretty. Chiffon flowers are also used and are charming in both coloring and lightness.

The principal feature in the latest models is the dip at the back, where some graceful arrangement of ribbon loops and ends, cascades of lace, or sprays of flowers appears. This novel trimming is especially suited to the low coiffure.

The prevailing shapes this season are flat and broad, while the military air suggested in the tricorne hat has insured its popularity. With a flower brim and a broad bow at the back, the ends falling over on the brim, which is bent down on the hair, the tricorne is *chic* and generally becoming.

The Cavalier toque, which is distinguished by the brim flaring at the left side, is another stylish shape, and the picturesque shepherdess, always charming for youthful wearers, is much seen. White and yellow silk braids form many of these hats, and the decoration consists of garlands of roses or other choice flowers.

Soft, pliable, Italian chips, Tuscan straws and other braids are wonderfully like silk and offer great possibilities when cleverly manipulated. There are some new hats made of Tuscan beads or balls, either formed into cabochons or arranged in ropes and draped around the frame, while another unique feature is the hat made of innumerable fine cords that closely resemble twine. An example of this odd style is made in the Cavalier toque shape, with the crown formed of alternate rows of Tuscan and this straw twine; the flaring rim is formed of ropes of the straw twine, and the edge is bound with a fold of golden-brown velvet, while a bow of the velvet with long ends falling on the hair is disposed at the left side of the back. Further novelty is achieved by two huge ball-pins of Tuscan beads thrust through the top of the crown. The combination of shades expressed in this hat is suited to a variety of costumes.

Saucer-shaped hats made of black or white tulle, or of both in alternate rows of plaiting, with a simple trimming consisting of a bunch of flowers arranged on top at one side, are one of the season's novelties. The brim rolls up, and at the back soft black satin ribbon is knotted at the centre, the fringed ends falling over on the hair.

An all-black hat of the picture type is one of the most useful bits of headgear in the outfit of the fashionable woman, its charm accentuating that of a dainty Summer gown of some delicate color or pure white. One of unusual



charm and elegance was made of black satin straw braid, and the wide brim was straight over the eyes in front and flared slightly at the left side, the approved dip appearing at the back. A soft drapery of black Chantilly lace was arranged over the brim, the edge falling over, and at each side of the back it was in cascade effect. Black velvet ribbon formed into a bow was placed on a bandeau at the left side, and two black ostrich plumes swept gracefully around the crown with the ends falling over the brim at the left side toward the back. A rich pearl-and-jet cabochon seemingly held the plumes in position, at the right side, where the ends were concealed amid masses of lace.

A fancy straw braid showing a mixture of black and *écru* and in a plaited design was employed in fashioning a stylish street hat intended to be worn with a veiling or batiste gown. The crown was rather low and flat, and the medium wide brim, which dipped at the back, bore a bow of soft black satin ribbon, the fringed ends of which fell almost to the shoulders. A wreath of black and deep yellow poppies having black centres was arranged on top of the brim, while tiny yellow and black buds, with a bit of green foliage here and there, were placed against the inside of the brim on the edge. This creation would be very becoming to a brunette, while the same idea carried out in shaded-pink and black roses would be charming for a fair wearer.



#### DESCRIPTIONS OF MILLINERY PLATES.

[FOR THE BENEFIT OF OUR AGENTS AND OUR READERS GENERALLY, WE WILL GLADLY INDICATE THE SOURCES FROM WHICH THE HATS PICTURED IN THE DELINEATOR PAGES ARE OBTAINED.]

FIGURE NO. 1.—Irish crochet lace and black velvet are combined in this dressy hat, the latter being used to bind the edges of the wide flaring, slashed brim. The crown is low and flat, and a twist of white tulle encircles it and is brought over the brim at the left side of the back and draped on a bandeau that rests on the hair and supports a cluster of white roses. A white ostrich pompon with aigrette centre is disposed at the left side of the front.

FIGURE NO. 2.—An air of unusual good style marks this toque made of velvet, geranium blossoms and foliage. The rolling brim is formed of the velvet over which the geraniums are disposed. The crown is scarcely perceptible and is covered with the shaded foliage. The blossoms are massed in rosette form at the left side of the front against the brim. The same idea can be satisfactorily reproduced in black or white chiffon or tulle and with black, white or colored foliage and flowers.

FIGURE NO. 3.—Flexible straw braid in pink and white was used to make this afternoon hat, the brim of which is wide and indented and the crown low and round. Bunches of sweet-peas in pink and white form the trimming, being

artistically arranged in garland effect around the crown.

FIGURE NO. 4.—Foliage and lace were combined in this stylish hat of the toque order. The rolled brim is formed of the foliage, which is in delicate tones, and the crown is made of lace. A spreading bow of black velvet on the crown at the back gives breadth and height, while pink roses are massed on a bandeau arranged beneath the brim at the left side toward the front.

FIGURE NO. 5.—This draped hat of black panne satin with white satin introduced in the brim, which is rolling and slightly flared at the left side, is an appropriate model for wear with street toilettes. Chiffon, Liberty silk and even flexible straw may be used to fashion this hat, and any preferred color scheme may be adopted.

FIGURE NO. 6.—The distinguishing feature of this hat is the oddly shaped flared brim formed of rosettes of white straw braid with black centres. The crown is low and slightly belled, and loops of black velvet ribbon are disposed over it and against the inside of the brim. A small spray of white flowers is placed at each side of the crown.

FIGURE NO. 7.—Hats having the brim formed of rosettes of straw or chiffon are especially good style this season. A succession of rosettes made of white straw braid with centres of black chiffon in narrow folds forms the brim in this example, which is flared at the left side, and has the approved dip over the hair at the back. The crown is of the black and white straw, intermingled, and a soft twist of black velvet encircles it. Two large ball-shaped pearl pins are thrust through the brim at the left side toward the front.

FIGURE NO. 8.—The entire brim facing of this hat is formed of rows of narrow black lace, while a wreath of roses and buds gives a finish to the edge. The hat is made of white straw braid, and the crown is bell-shaped, while the wide brim, which flares decidedly at the left side, is brought over against the top of the crown. Pink ribbon loops rest on the hair at the left side toward the back, and a twist of the ribbon encircles the crown, the ends falling over.

FIGURE NO. 9.—The fashionable tricorne shape is shown in this hat, the crown of which is flat and formed of foliage, and the rolled brim is made of roses veiled in lace. A band of black velvet follows the outer edge of the crown, and a bow of white ribbon, with the ends falling on the hair, is placed at the back.

FIGURE NO. 10.—This modish street hat is made of white cloth corded in red and is draped over the frame in plateau effect. A knot of two-toned red and white ribbon secures a red quill that is disposed across the front of the hat.

FIGURE NO. 11.—Deep-*écru* Mexican straw was employed to make this hat, which has a low crown and wide brim with a slight peak in front and rolled at the back. The entire crown is covered with shaded velvet foliage, with a deep-red rose at the left side. Foliage is massed against the rolled brim at the back.





## ADJUSTABLE WAIST DECORATION

FIGURE NO. 1.—Lace garnitures for dress wear are in

evidence now even more than ever, and those in collar form which may be put on and off at will are more desirable than those which are applied permanently. The plainest of waists may at once be enlivened and enriched by the addition of one of these designs, which, when carefully made, is an accessory that will last a long time and should be highly prized and cared for.

Scarcely too much stress can be placed upon the fact that the work should be carefully done. To begin with, the braid should be basted upon the pattern so that the design is well covered, with the braid perfectly flat. If the braid is basted on the outer curves, crossing the braid when the curve is reversed, this method will be found to retain the correct effect of the design, otherwise the braid will draw and the original motif may be lost.

Next to this a correct and careful making of the stitches is important. It is far better to have only two or three stitches carefully worked than a number which are indifferently executed. Although the various stitches necessary are shown on the stamped pattern, where a worker is unfamiliar with one or several, others may be substituted; always remember that those with which the worker is most conversant should be repeated most frequently. Aim to work each succeeding piece better than the last, so that finally your lace pieces will compare favorably with those of years ago when only trained workers were interested in the art.

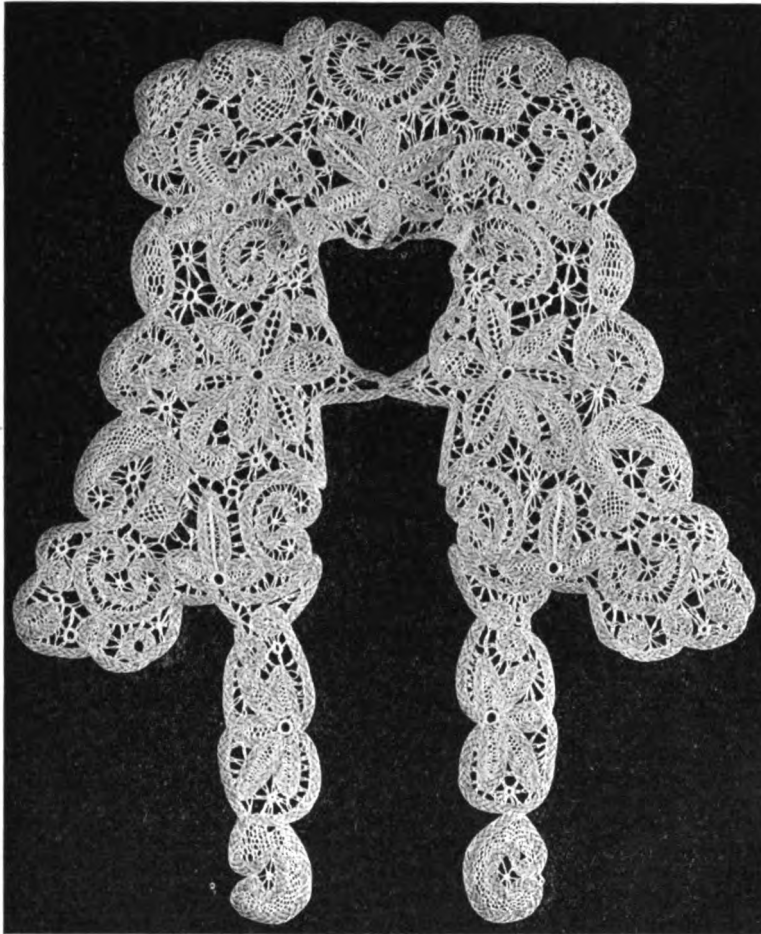


FIGURE NO. 1.—ADJUSTABLE WAIST DECORATION.

The collar-shaped decoration illustrated is formed of écreu-and-gilt braid, although an equally handsome design may be developed from the plain or fancy linen braids. And let it be made a rigid rule, that only the best linen braids are to be used; the effect is not only handsome in the beginning, but the linen braids launder beautifully, taking on a silky sheen, whereas the cotton braids shrink, distorting the entire design; for the spaces filled in by the stitches contract and the general effect is greatly impaired. Many

use the cotton braids, not on account of the cost, as the price of the linen is comparatively, only a slight advance on that of cotton, but because they are inexperienced and do not realize that the time spent may be virtually considered lost, since the ultimate result is certainly inferior.

Besides the écreu-and-gilt braid, cream-colored embroidery silk is used in the construction of the collar illustrated. Worked rings are employed in many places, and from these emanate Bruges stitches in simple form. Point de Bruxelles, single and double, fill in the larger forms, while the Russian stitch is largely employed for the long narrow spaces. The leaf stitch is shown, as are also adaptations of many of the rudimentary stitches. This will be found easy enough when one has mastered the

fundamental stitches, two or three may be combined, forming an odd stitch which may not have appeared before.

## STOCK-COLLAR TO MATCH LARGE DESIGN

FIGURE NO. 2.—This stock-collar is of a very charming design made of the écreu-and-gold braid and silk thread to match the larger decoration. The stitches employed are practically the same, the worked rings being in evidence here also.

We are indebted to Sara Hadley, professional lace-maker, for the in-

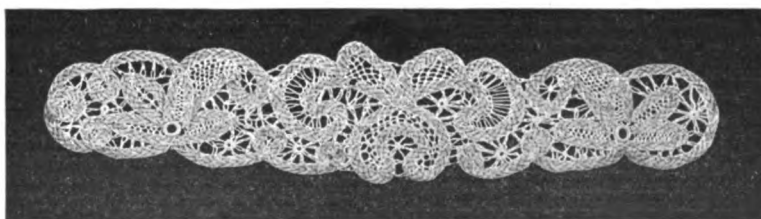


FIGURE NO. 2.—STOCK-COLLAR TO MATCH LARGE DESIGN.

formation contained in this article. Patterns and materials for making the lace shown in this number of THE DELINEATOR can be obtained at her rooms, 34 West 22d St., N. Y.



# SOCIAL OBSERVANCES



Conducted by MRS. FRANK LEARNED

## THE NEED OF A CHAPERON

IT HAS BEEN VERY truly said that "any point of etiquette if brought to the bar of common-sense would be pronounced reasonable and proper." Many persons who are striving to learn the correct thing to do are strangely oblivious of the fact that conventions of society have good reasons for their existence. These conventions are not arbitrary, tyrannical and meaningless rules, but represent a sensible code of manners as well as the refinement, the culture and the graces of life.

One of the important demands of the best social life is that young girls should be properly chaperoned. Parents consider their daughters very precious treasures to be protected from the appearance of being in a false position, or from being forward, and they guard them from the least touch of scandal or gossip. Young girls are brought up to know that many of the proprieties of life are for their own protection, and so thoroughly do they understand the restrictions that they themselves would feel decidedly uncomfortable if placed accidentally in any position which might give an erroneous impression as to their knowledge of the rules of good form.

Mothers cannot be too careful of their duties in the guardianship of their young daughters. This does not imply any doubt as to their trustworthiness, but the world is neither a lenient nor a kind judge; society demands that certain laws for conduct be observed, and if they are disregarded the parents must get the credit of being ignorant or sadly indifferent, or the daughters of being reckless, forward and rebellious. There are few things so precious and so sacred as the reputation of a young girl. A mother is the natural chaperon of a daughter. If she cannot accompany her always she can, at least, be sure that the daughter is under proper and dignified protection. Lack of care on the part of parents results too often in the foolish engagements and imprudent early marriages of young people.

Respectful regard for parents and elders holds firmly in the best social life. Parents, not daughters, assume the right to lead and to direct in all social matters. Young girls do not go about alone with young men to theatres, operas, concerts or evening parties, nor do they make calls with them among their mutual acquaintances, nor do they appear alone with them at a restaurant, nor do engaged couples travel about from place to place alone. Many annoying complications would be avoided if parents and young people in small towns realized the wisdom, the dignity and the need of following the established rules of the social code.

## REPLIES TO CORRESPONDENTS.

*Constant Reader and Others.*—When a hostess sends cards for a tea she is merely notifying her friends that she will be at home on a certain day, and they may call or send cards, as they please. It makes no difference to her in point of convenience or numbers whether they call or not. She is prepared to receive her friends generally, and she is not obliged to fill up any vacant places, but if a hostess sends out invitations to a luncheon, a dinner or a card party, she wishes to know how many guests she may expect. How can she know if they fail to reply? It would be an unpardonable breach of etiquette not to reply to such an invitation, and a hostess would be reasonably offended if an invited guest failed to appreciate her overture of hospitality. She would be compelled, after waiting a few days, to write again to ascertain if a guest would come. You will see, therefore, the obligation of answering by note an invitation to a luncheon, dinner or card party not later than the day after receiving it. A call should be made after the event, whether one accepts or not.

*Anna Scott.*—A woman precedes a man in entering or leaving a room. When a physician calls to see a patient in your family you

may remain in the room, if you wish, and you may accompany him to another room when he is leaving, if you wish to speak particularly about the condition of the patient; otherwise it would not be necessary.

*Virginia Carvel.*—Suggestions for serving dinner and serving coffee were on this page in the February issue. If there are plenty of servants it is customary to have the meat carved in the kitchen or pantry and the platter passed to each guest, who helps himself. Chocolate and cocoa are

not served at or after dinner. Olives may be taken from the dish to one's plate with a small olive fork or spoon. An olive is taken up in the fingers to be eaten with a few bites without taking the stone in the mouth.

*M. M. S.*—There should be entire confidence between persons who are engaged to be married. It would be best for you to tell the young man frankly of any unfortunate events which have happened in your family. Although you are not responsible for any of the occurrences, you are responsible in the matter of dealing fairly and honestly with the man you wish to marry. If his affection for you is not strong enough now to bear the test of hearing of any misfortunes in your family, it would not be strong enough to bear the strains of life, and you would make a mistake in marrying him.

*Hiawatha.*—A woman's signature is her own name, "Katherine Smith," not "Mrs. Andrew Smith." If writing a business letter to one who may not know her identity she may place the name "Mrs. Andrew Smith" in brackets under her signature, or better still the words, "Address Mrs. Andrew Smith." The form "Yours truly," or "Yours very truly," would be correct.

*L. A. W.*—If your friend's house is closed when you call you would best call again.

*M. G. C.*—The bride's parents pay for the wedding invitations and all wedding expenses. The bridegroom provides the ring and a gift for the bride, the bouquets for bride and bridesmaids, pays the fee to the clergyman, gives a scarfpin to the best man and to each usher and may provide the carriage to drive to the train for the wedding journey.

*Inquisitive Brownie.*—1. Men wear gloves in the street, in church and at the theatre or opera. 2. The usual rule is that a woman precedes a man in going down-stairs and follows him when going up-stairs. 3. Newcomers in a town must not make the advances to old residents. 4. Roman letters or plain script are the preferred styles on visiting cards. A woman's card is about three and a quarter inches long by two and a quarter wide.

*Subscriber.*—An invitation to pay a visit at your home may be sent to your friend by your mother. A girl would be breaking all rules of propriety if she invited a man to stay at her home, and she should not go to the railway station to meet a man friend. He is able to take care of himself and can find the way to her house, if he wishes.

*Boston.*—A wedding gift of silver should be marked with the initials of the bride's maiden name. Although you may not know the bride personally, you are a friend of the bridegroom's family and a compliment in sending a gift to the bride will be appreciated. Your card should be enclosed, and your gift sent to the bride's address.

*E. W.*—A man should leave his hat, overcoat and gloves in the hall when making a call. It is not good form for a woman to go out in the hall with a man friend when he is leaving, and she must not assist him with his overcoat or any of his belongings.

*O. V. and D. L. G.*—A card should be left when making a formal call. When making an informal call on an intimate friend it is not always necessary to leave a card. It is never proper to give one's card to the hostess or to any member of the family.

*N. O.*—Although a lady of middle age may have been a resident of a city for ten years, living in the best part of the town, in a handsome house, it would not be allowable to invite to her house young girls whom she does not know or with whose parents she has no visiting acquaintance, even though she may wish to please a young girl who is a guest. If one has led a quiet or secluded life and wishes to begin to go out and increase her circle of acquaintances, the only way would be to begin gradually by visiting friends, accepting invitations, keeping up with social life in general, and meeting others through mutual friends, that is, at the houses of mutual friends. By giving entertainments, luncheons, dinners, teas, card parties would be the proper way to become a popular hostess. It seems a duty to one's self as well as to society in general to entertain when one has a pleasant house, plenty of means, good health and a desire to brighten social life.



PERCY BYSSHE SHELLEY

MARY WOLLSTONECRAFT SHELLEY

## STORIES OF AUTHORS' LOVES

BY CLARA E. LAUGHLIN

### SHELLEY, THE SKYLARK POET



NE DOES not take up unhesitatingly the theme of Shelley's private life and personal relations, for thereon calumny and social ostracism sat during practically the whole of his brief career, and about it acrimonious debate has waged ever since. It is in no sense within the province of this little sketch to attempt a defense of Shelley's philosophy or an extenuation of his actions, but not the slightest story, even of his love life, can be told without going somewhat into detail of the characteristics which set him apart from other men.

The case of Shelley is simply put if one remembers that he never "grew up." Anyone who understands the spirit of youth will understand Shelley without difficulty. Born to sing the rapturous praise of beauty "in this our world," "to scatter," as Edmund Gosse exquisitely says of him, "the liquid joy of life over humanity," Shelley was dowered for the task with more of the essential qualities of youth and fewer of the essential qualities of maturity than other men, else he had not led all men in the perception and expression of beauty. Now, youth has its limitations as well as its glories, its absurd bogeys as well as its superb faith, its trying qualities as well as its endearing innocence. It has its sufferings, too, as well as its joys; and withal, it was with no sentimental misunderstanding of the real heart of childhood that Christ said of such is the Kingdom of Heaven.

Shelley came, as everyone knows, of titled and wealthy Sussex folk, and he "came" on the fourth of August, 1792. His father was an upright, phlegmatic, beef-eating English gentleman and member of Parliament, and all the rest of Shelley's world in childhood was of the same upright, tradition-governed, phlegmatic and beef-eating sort, a sturdy, honorable lot of folk, untroubled with imaginations and untrammelled by ideals other than neighborhood ones. Into this matter-of-fact, well-to-do, conscientious family Fate

precipitated, in the person of its oldest son, and heir, a spirit whose lack of soul kinship with them is comparable only to the inconceivable situation of a veritable young skylark bound by a freak of circumstance to a very high-pedigreed group of barnyard fowls, his contempt of their earth-scratching ways exceeded only by their contempt of his inexcusable eccentricities and meager appearance. He must have known from the first, or very nearly from the first, that he was born to fly, that the free blue air and not the trodden ground was his field, and that his wings and not his feet were to be his main dependence. But his first flights brought him the knowledge that he was a bird in leash, a prisoner to strings of social law and tradition and policy, and the free bird heart in him leaped rebelliously; and looking about, with an eye for strings, it seemed to him that all the world, or at least all the freedom-loving world, was in leash to binding laws that had no origin in right, and being young, very young, Shelley was sore undone by this, and flew in the face of God and man with bitter accusations of injustice. And man got very wroth, and retaliated upon Shelley with acerbity. But God only smiled patiently, we know; He had high plans for Shelley, and He knew Shelley was going to fulfil them; so, like thousands of less benignant fathers, He could afford to be misunderstood for a while, could afford to endure Shelley's taunts and kicks, even his open treason, because He knows the heart of youth, and because He knew the end.

In early childhood Shelley lived apart in a dream world of his own where fancy built her paradise without regard to the laws of men. His only brother was nearly fourteen years his junior, so that playmates the young poet had none, except his little sisters. Shy, quiet, a dreamer, and unversed in all the ways of the average young Briton, Shelley was sent, at ten years of age, to a large boys' school. Now, the average British schoolboy, as Professor Dowden quaintly



puts it, "has virtues of his own, but he is not a being compact of light and sweetness," nor has he any disposition to treat even with tolerance the individual who is so compact. In his first school experience Shelley was terribly unhappy, and spent much time in tears, we are told. From there he went to Eton, where his martyrdom at the hands of his fellows continued. A shy nature and a slight physique had but one recourse; Shelley simply could not refute the charges against him by gathering his forces and making a physical bully of himself, the royal road to the esteem of the British schoolboy, as triumph in arms is to this day the royal road to the esteem of his father; there was only the inferior grade of courage, which is moral courage, left for him to lay claim to, and in very young minds there is only one way of accomplishing this, and that is by defying the powers that rule; practically all schoolboy pranks that are not designed to demonstrate muscular prowess are designed to demonstrate a greater or less contempt of authority. Muscular supremacy being denied Shelley, he retrieved himself, to a degree, in the eyes of his fellows, by asserting that he had no respect for the masters, and by essaying to prove it. Naturally, this did not make life any easier for him in the long run, for while it eased his position with his peers it greatly strained his relations with his superiors, until Master Shelley got himself sent home in disgrace. In Oxford, some years later, there was a repetition of the same; Shelley, having tasted of the tribute paid to rebels, took courage in rebellion, and from having declared, not without good justification, his contempt for the majority of the professors, he waxed bolder in his defiance and declared there was no God, writing and putting into circulation a pamphlet in which he set forth "The Necessity for Atheism." And staid old Oxford took all this very seriously; nothing short of consternation followed upon the mad act of an eighteen-year-old boy denying God. Without doubt it was very foolish, very heterodox, very misguided, but orthodoxy only conserves the forces of this world; it belongs to maturity; whereas in the heterodoxy of youth the old world gets all its fresh impulses. The learned dons of Oxford, set over youth to teach it the differential calculus and the philosophy of the ancients, held themselves under no obligation to cope with youth's vagaries, nay, with its world-old characteristics; so long as youth was instructed, like Aurora Leigh,

"How far  
Mount Chimborazo outsoars Teneriffe,"

it was no business of age to meet the restiveness of the young spirit with complacency. The holder of heterodox views was a menace to the university and must go, ere he corrupt others. It never occurred to the august professors, we must suppose, that as they were training young men for the battle of life in a sceptical age, it might be well worth while to teach them to meet young Shelley in the arena and remain unharmed. So they put Shelley out as pernicious, and took no thought of the world at large which could not put him out, and into which his shielded fellow-students soon must go.

This, as has been said, is not an examination into Shelley's peculiar ideas and disbeliefs, but a story of his loves, no story of which could be told without first telling something of his heterodoxies, all his life was so colored by his fierce young radicalism. The first great sorrow of his life came to him just prior to his expulsion from Oxford. For some months he had been enjoying a very intimate correspondence with his cousin, Harriet Grove, a beautiful young girl just his age whom he had known from childhood but for whom a considerably more than cousinly affection had been entertained by Shelley for some time. If they were not actually engaged to marry, at least it was understood, both by the young people themselves and by their elders, that such a consummation would occur when the future Baronet and Parliamentarian was through his university course. But the atheistic and socialistic tone of Shelley's letters to the young girl finally alarmed her family, and communication between the two was interdicted, a marriage being soon after arranged for Miss Grove. Shelley took this in no docile spirit; it was a manifestation of his Arch-Enemy, Intolerance, for which he swore to be revenged.

Writing to his friend Hogg on the subject of this loss, Shelley says:

"I swear that never will I forgive intolerance! It is the only point on which I allow myself to encourage revenge; every moment shall be devoted to my object which I can spare; and let me hope that it will not be a blow which spends itself, and leaves the wretch at rest—but lasting, long revenge! I am convinced, too, that is of great disservice to society—that it encourages prejudices which strike at the root of the dearest, the tenderest, of its ties. Oh! how I wish that I were the avenger! that it were mine to crush the demon, to hurl him to his native hell, never to rise again, and thus to establish forever perfect and universal toleration. I expect to gratify some of this insatiable feeling in poetry. You shall see—you shall hear—how it has injured me. She is no longer mine! She abhors me as a sceptic, as what *she* was before. Oh, bigotry! When I pardon this last, this severest of thy persecutions, may heaven (if there be wrath in heaven) blast me!

The author of this solemn pledge to lifelong war on the spirit of intolerance was eighteen years old—an Oxford student, to be sure, but hardly out of the class of the little boy who shakes his wee fist at the retreating figure of a policeman and vows within his sturdy little heart to defy a policeman openly and successfully, some day. The little boy's world, however, gives only an amused heed to him, or none at all; Shelley's world took him as seriously as if the angel-faced lad with the wondrous fancy were indeed the very Arch-Enemy of mankind. The result was that the angel-faced lad retreated farther and farther under cover of his resentment and defiance, until he got himself ingloriously expelled from Oxford, ignominiously disinherited by his father and forbidden intercourse with his family, and turned loose to shift for himself, in his battle against intolerance, on nothing a year. Now, for a time at least, and especially to an ardent, artistic temperament, suffering for a cause is just so much fuel to the fire, and we may believe that for the first few months, anyway, the young apostle of tolerance greatly enjoyed his Ishmaelitic position. Among other things, cut off from home associations, he made surreptitious visits to his little sisters at their boarding school, where he found much in the petty discipline and punishments of the place to challenge his apostolic spirit. Prior to reforming the abuses of all the world, what could be better practise for the reformer than championing the grievances of his pinafored and pig-tailed sisters languishing under the despotic tyranny of a boarding-school? And from interfering in behalf of his sisters after the flesh, what could be more natural to the young socialist who called all men his brothers and all women his sisters, than that he should lend himself to the cause of any distressed damsel of their acquaintance? A man sworn to the extermination of intolerance has a big job on his hands.

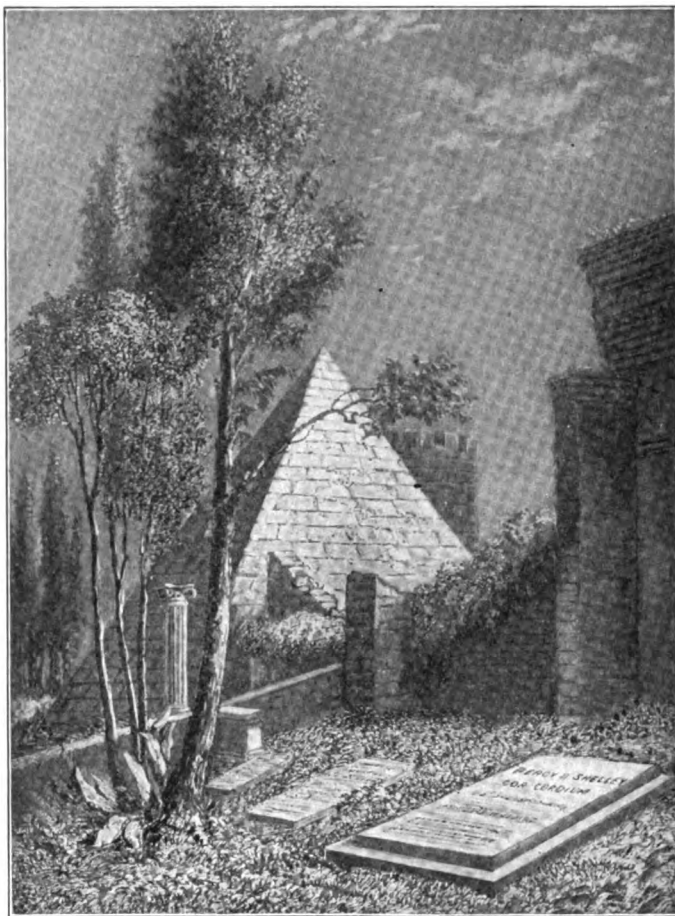
So Shelley extended his righteous championship of the weak and oppressed to include Harriet Westbrook, friend of his eldest sister and three years his own junior. Harriet was the daughter of a well-to-do tavern-keeper, a delicately formed, graceful, pretty little girl with a more than fair intelligence and a frank, happy disposition. She had had, however, a most indifferent "bringing-up," with little or nothing in her home life to enlist her admiration or quicken her ideals. In other words, she was a dissatisfied little girl, who was more than ready to imbibe Shelley's preachments of dissatisfaction with the world in general; and Shelley, delighted with the ardor of his first disciple, expended a great deal of time on her indoctrination into the warfare on intolerance. Bright little Harriet, the daughter of a tavern-keeper, was no less delighted to command such interested attention from a beautiful young gentleman of eighteen, a relative of the Duke of Norfolk and heir to a baronetcy and a great estate. And when her schoolmates pointed the finger of scorn and reprobation at her as the friend of an atheist, Harriet, who hadn't the slightest conception of what an atheist might be, thoroughly enjoyed the opprobrium, and the eclat of telling Shelley about her martyrdom. Shelley was indignant, of course. Such a dreadful state of affairs! The world was arrayed against them, no doubt he told the delighted Harriet, but it should not crush them! No, no! So the gallant young apostle stood closer than ever to the distressed damsel's side, and the distressed damsel enjoyed

her romantic situation to the full. Presently, however, Shelley found a more flattering convert in the person of Miss Elizabeth Hitchener, of humble origin but much cleverness. She was ten years older than Shelley, plain and swarthy, of a temperament alternating between excitable high spirits and deep depression and melancholy, an eccentric, conceited, but undeniably clever woman, who complained that no one "understood" her and was, consequently, very much out of sorts with her world. She gave an ardent hearing to young Shelley and brought so much alertness of mind and vigor of intellect to her discipleship that Shelley was charmed. Harriet was a trusting and worshipful little girl, but Miss Hitchener was a woman of power, his very "soul's sister." Moreover, Miss Hitchener lived at a distance, and Shelley's communication with her was by letter almost exclusively, which was a great advantage; if there were moments when Miss Hitchener's soul was not on fire with revolt against the oppression of intolerance, no hint of such lapses crept into her fervid letters, and Shelley, who seldom found anyone with an intensity equal to his own, and had always to be overlooking the apparent lethargy of his friends, considered that he had found his soul's mate in Elizabeth Hitchener. Little Harriet was clearly outclassed, for while her unswerving worship was very sweet, his association with her was very close, and there must have been moments when Harriet's hatred of intolerance waxed faint beside her love for sweets and outings and new hair ribbons. One love of little Harriet's never waxed faint, however, and that was her love for her handsome, young teacher, and when his interest in her suffered an eclipse, Harriet promptly went into a decline. Her letters to Shelley took on a pitiful tone; she was wretched in mind and body; persecuted in her own home;

obliged to return to her hated school where, as Shelley well knew, she was the victim of opprobrium on account of her association with him. Oh, dear! Oh, dear! What *should* she do? She even went so far as to inquire of Shelley if he would advise suicide. If not, should she resist her father, or meekly bow to his tyranny and return to school, there to languish and die? Only let Shelley tell her what to do, and she would do it, but let him tell her quickly, for the time for revolt was short. Shelley was in Wales meditating among the mountains and spending a great part of his time inditing letters to Miss Hitchener which ended only at the full limit of weight the postal law would allow. Of course, Shelley's soul was stirred at the inconceivable cruelty of Mr. Westbrook, compelling his sixteen-year-old daughter to return to a school she did not like. And, of course, the apostle of freedom from intolerance (which meant, of course, all insistence on doxies objectionable to

Shelley) could not advise submission to tyranny; so he wrote to the tyrant, recommending gentler measures. The tyrant remained inexorable, and Harriet straightway grew desperate and wrote to Shelley offering to fly with him. Shelley had no particular desire to be flown with, but he was sworn to fight oppression at any cost, so he promptly took coach for London and lost no time in calling on Harriet, whose wasted appearance greatly shocked him. Harriet thereupon made an avowal of her love, and the young reformer, who had just celebrated his nineteenth birthday, gallantly told the unhappy damsel not to worry; he would devote his life to making her happy. Much restored by this promise, Harriet besought an early flight, and in that same month of August, 1811, these misguided children eloped to Scotland and were married. Shelley had not a penny's income and had to borrow money for his Northern flight and

live upon the easy-going good-nature of his Scotch landlord for the first weeks of his married life. Thus began an ill-assorted and ill-starred union, which lasted something less than three years, and which the world will probably never tire of discussing. Without entering into the interminable debate, either to prove guilty or exculpate either party, it must suffice to say here that, briefly put, Shelley tired of his bargain. There are rights and wrongs on both sides, as is usually the case. The life of the young couple was erratic and full of wanderings; it was, moreover, marked by an insufficiency of income, which Harriet soon found unromantic enough, and by the continuous presence of her sister Eliza, an elderly spinster of trying disposition, to say the least, whom Shelley found compulsorily included in the bargain when he agreed to make Harriet happy for life. Then, too, Harriet's interest in the suppression of



SHELLEY'S TOMB IN THE PROTESTANT CEMETERY, ROME.

From a sketch by A. J. Strutt.

her marriage, and a plaintive longing for the fleshpots and luxuries of the polite world took possession of her; and Shelley was a man to live with whom required a special grace of love and patience. He disregarded every known rule of eating, sleeping and dressing, disdaining meals in favor of pocketfuls of bread and raisins which he could munch as he walked, sleeping when others were awake and waking and wanting company the long night through until dawn, and wearing the most outlandish of clothes in the most careless possible manner—a very "trying" man, without doubt! The burden of the discontent seems to have been with him, however, though, perhaps, he would have endured it to the end had he not met the woman who seemed to him from the first, and who eventually proved herself to be, his soul's one mate and complement, foreordained from all eternity; though we can never know whether Shelley persuaded himself (as he did) that Harriet



had been untrue to him, because he wanted to enter into a happier union, or whether if he had believed in Harriet, he would have put away from him all thought of another marriage. Certainly he never dreamed of shirking his responsibility toward her as he recognized that responsibility; to the end of his life and with great conviction he believed she had been faithless to him and had forfeited her claims to his conjugal love; but he never planned otherwise than to care for her always, to share his little means with her, to give her freely his tenderest solicitude and counsel and companionship; he even went so far, in his marvellous ignorance of the woman heart, as to imagine that Harriet might take up her residence near him and live on intimate terms with her former husband and the woman who had supplanted her in his affections. Shelley was enough of a visionary to imagine this quite feasible, and to be sorely hurt because it did not prove so.

The woman—or girl, for she was only a slip of a lass of seventeen—who came into Shelley's life at this juncture to bless it at every point thenceforth, was Mary Godwin, daughter of the philosopher and social reformer, William Godwin, and that brilliant woman, Mary Wollstonecraft, who died at her daughter's birth. A stepmother of a shrewish temper soon came into little Mary's home, and in consequence that home was never to her what home should be to a young girl of ardent temperament and quiet, scholarly disposition. Under the tuition of her famous father, and in association with his apostles and friends, Mary early developed remarkable mental ability, and under the unsympathetic rule of the second Mrs. Godwin, she nurtured an intense love for her own gifted and exquisite mother, whose books and portrait brought her near the child she had never lived to cherish. On the one hand the girl imbibed a radical philosophy of social reform, and thought deeply, vigorously on such lines; on the other hand she lived a quiet life of great wistfulness and gentle melancholy, mourning passionately the lovely mother upon whom she might have poured out a tenderly worshipful love. It was as if her brief experience of life had prepared her especially for Shelley, who found tremendous stimulus in her mind and glorious haven in her capacity for devotion.

He was an ardent disciple of her father's and was much at their home in those Spring days of 1814 when the situation between Harriet and himself was so full of strain and unhappiness. It is impossible to tell, from all the evidence, just what actually occurred—whether Harriet left Shelley, as some aver, or whether he refused to live with her; certain it is, however, that Shelley suffered no little in it all, and that Mary Godwin knew that he was suffering and divined, if he did not tell her, the cause, and that she lavished on him a gentle pity which, together with the delightful stimulus of her mental qualities, won Shelley's heart and sealed the fate of her own. She had met many brilliant men, but never one who seemed so made for love; and he had known women both wise and lovely, but never one who so marvellously combined the qualities that make for comradeship and romantic love. A very short time served to make plain to both the situation between them, but at first no idea seems to have been entertained by either that more could come of it than a union of souls, unanswerable for the laws of affinity but bound by laws equally high to respect other ties. It was a leading article of Godwin's creed, and, as such, Shelley's and Mary's, that a marriage relation properly exists only so long as both parties find in it the supremest satisfaction of their lives: when it ceased to be that, the spiritual marriage, which was the only true bond, was dissolved. Theoretically this was very lofty, but practically it was not very tenable, and Godwin was not slow to take the side of old-fashioned conservatism when it came to a point of his daughter's association with a married man. So far from recognizing the spiritual divorcement of Harriet and Shelley, Godwin did everything in his power to keep them together, but it could not be. Shelley seems to have made several strenuous efforts to overcome the difficulties, and so, too, Harriet, but there was, apparently, no path of returning the maze of their misunderstandings, and Shelley soon abandoned his effort to find one, though he continued to write

frequently and solicitously to Harriet and to provide for her every want so far as he was able. Godwin, however, was so far from being satisfied with this that he forbade Shelley his house, but the seeds of his lifelong teaching had taken deep root in his daughter's heart, and when she felt assured that Shelley had done his best by Harriet she held it no harm to minister to him out of the abundance of her affection as she could. So she continued to meet him, oftenest by the grave of her mother, where he had first avowed his love for her, and, the parental displeasure against him not abating one whit, Mary readily consented to fly with him to the Continent, there to give him, undisturbed, of her love and her society. The girl was absolutely pure-souled and high-minded in it all; she was passionately in love with Shelley, but she was also in love with right, and had been bred to regard suffering for the right as the high privilege of an elect few. She was not the girl to fly in the face of her conscience, even for her love, but her conscience did not frown on her union with Shelley; she believed that her love and his need made a complementary state of affairs that left her an undivided duty, so she braved social disapproval, and fled to France with him late in July, 1814. She was seventeen; he was not quite twenty-two. Their world may well have thought it a mad flight and predicted disaster for the girl, if not for both. But the pages of biography unfold few idyls more exquisite than the eight years that followed, until the storm-lashed waters of Spezzia bay engulfed the poet and left his Mary to survive him by nearly thirty years. Their life together was marked by every conceivable manner of unrest, annoyance and distress except diminution of their devotion to each other, but in spite of miseries far too many to enumerate, in spite of poverty and persecution and the coldness of friends and relatives, and a thousand evils, the quality of enduring love that existed between Shelley and his Mary stands out, radiant, pure, unassailable, one of the warmest, tenderest, finest things in the personal history of literature. Rarely has man of genius been so blessed in a mate; she was of incalculable assistance to him while he lived, and of supreme joy and comfort, and after he died, through her long widowhood, she knew no other pleasure than aiding the extension of his fame. In those years with her Shelley abandoned somewhat his fierce warfare against intolerance, in favor of the pursuit of beauty. When he was young, and first felt the wrongs of the world, even before he himself had suffered deeply, he acted just as youth has ever done; he regarded the hurts of humanity, worn bone-deep and raw by fretting under leash, and ascribed them at once, with a mighty indignation, to the tightness of the cords, not to the restiveness of the bound, and had but one burning desire,—to cut the cords! But as time went on, and his own sorrows increased, so that it was always from the depths he soared to the heights, exemplifying his own lines:

"Most wretched men  
Are cradled into poetry by wrong,  
They learn in suffering what they teach in song."

it was given to him to see what a mighty mission lay, not in villifying the world for its abuses, but in laying bare to less-seeing eyes its loveliness. So long as individual souls must work out each his own salvation, so long

"Men must work and women must weep,"

and sorrow must reveal the deepest secrets and submission must mark the superbest power. Glorious the skylark soul that can draw dim eyes from earth toward Heaven.

"Like a poet hidden  
In the light of thought,  
Singing hymns unbidden,  
Till the world is wrought

To sympathy with hopes and fears it heeded not."

Shelley lived to be that skylark of poesy; and Mary Shelley might well count of little weight the price she paid for the joy of sharing his every thought, furthering his every flight, blessing his every return to the nest, through eight years which enriched all humankind imperishably.

# The Educational Value of Some Recent Plays

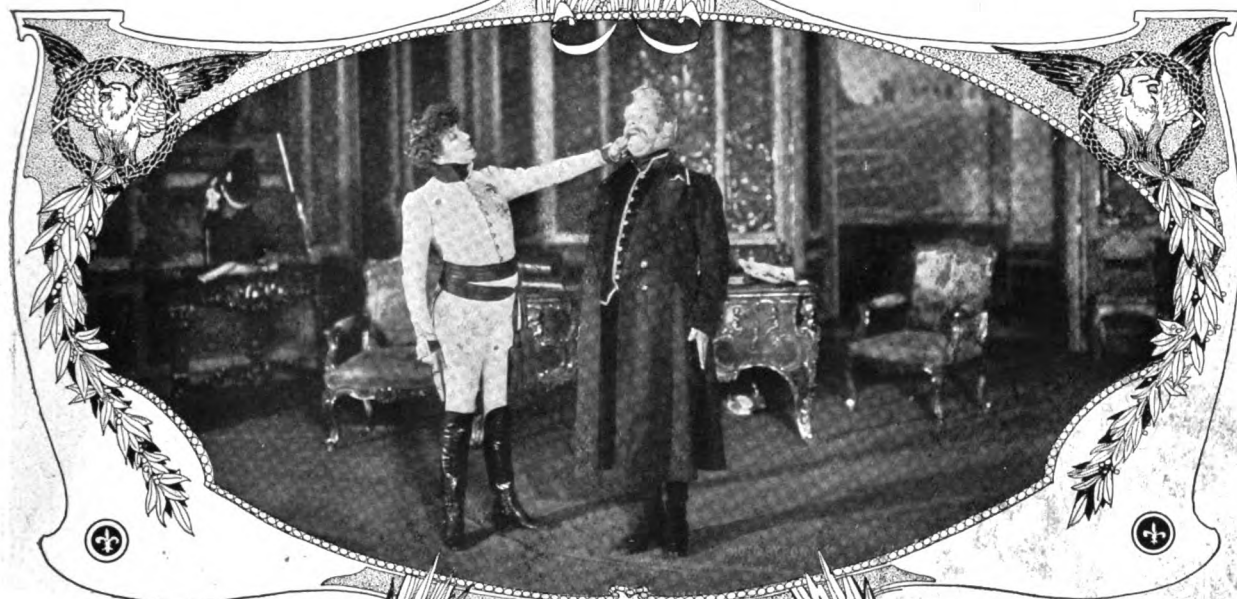
By NORMAN HAPGOOD

ILLUSTRATED FROM PHOTOGRAPHS



THE WORD educational in the title to this article is used in a literal and restricted sense, referring to definite historical, literary or ethical information. A far deeper kind of education is to be found in beauty or artistic truth than in the dramatic reflection of school-book history, especially as the reflection is usually also a distortion. In some plays,

rash to say. It is safe to assume, however, that the American theatre-going public, which is now somewhat versed in the history of the Duc de Reichstadt, had never heard of the Eaglet before the production of Rostand's play. The drama has been the most popular of the arts, but there has always been a dispute about its effect, not only the kind but the degree, some philosophers and critics putting it among the most powerful influ-



L'AIGLON—ACT II.

PHOTO BY AYRON.

of course, the two are combined. *Quality Street*, for instance, with a faint echo of the Napoleonic wars in the background and a picture of English rural life in the foreground, would tend to raise the public taste through the fineness of its texture and the inspiration of its humor, and *Becky Sharp*, with one exciting scene which brings the battle of Waterloo near to the spectators, is, in being the picture of a soul's progress, a lesson in life, like most good art. How far references which the drama makes to past events lead audiences to an interest in them, it would be



SARAH BERNHARDT.

ences in the State, for good or evil, others believing that when the temporary excitement is over the spectator remains what he was before. Some, of course, have found what effect it had altogether noxious, and many exaggerate in the opposite direction, making questionable statements about the moral elevation to be derived from stage pictures of rural virtue, to which they seem partial, or from some pseudo-religious drama, like *The Christian*, *Ben Hur*, or *Quo Vadis*. They measure the influence of plays more by their plots and morals than by the degree of art with which they are written.



Nothing helps the pecuniary success of a play so much as the approval of those who think an explicit moral lesson the only element which can redeem the drama from being a frivolous entertainment. The plays which make the most money are not those which please the theatre-going class, but those which satisfy the ethical requirements of the great number who usually feel compelled to avoid the theatre. *Ben Hur* is the greatest money-making dramatic machine of recent times, because thousands went to see it who would never go to an ordinary drama. It is a spectacular melodrama, to be sure, but it deals with a holy subject and so is fortified in moral excuse, just as *The Christian* was before it,

CECILIA LOFTUS.

PHOTO BY MARCEAU.



Naturally, therefore, it is a very profitable venture to appeal to a majority of the remaining eighty per cent.

The most recent play, among those prominent in the public mind, which was written with the view of instilling a direct ethical lesson has had a singular fate. *A Message from Mars* had been rejected by an incalculable number of actors before it was accepted and produced by Charles Hawtreay with great success in London, followed by a whole season's run in New York. But the drama which was read and refused by so many actors was essentially different from the one which has won Mr. Hawtreay so much money. It was entirely serious. It still shows a selfish man awakened to more gen-



IF I WERE KING—ACT IV.

PHOTO BY BYRON.

doubtful in real morality as that play was. Even the great success which preceded *The Christian* had a clergyman for its principal male figure and drew much practical gain from that fact, although *The Little Minister* was essentially a work of art, and the appeal to the curious sense of what makes a drama serious was wholly accidental. It has been calculated, with what accuracy I do not know, that of that part of the population which can afford to go to the first and second class theatres only twenty per cent. are to be reckoned as theatre-goers.



E. H. SOTHERN.

erous impulses by a series of adventures forced upon him in a dream, in which he is under the guidance of a messenger from a more virtuous planet; but this ethical story was lightened by Mr. Hawtreay and turned into a comedy. Not only does the victim of the message from Mars keep the audience constantly laughing at his spicy language, and at many of his adventures in unwilling charity, but he even turns the tables logically upon his preceptor and points out to the solemn Martian that his whole errand of reformation is based upon a

selfish desire to improve his own situation on his native planet. The question of the relative effects of the ethical doctrines of the *Message from Mars*, in the original wholly serious and the present light and fastastic form, may be left to experts in morality.

The historical interest is strong just now upon the stage, as elsewhere. The desire to be accurate shows much more clearly in stage settings and costumes than it does in plots and characters, naturally, since history unassisted very seldom produces a suitable dramatic intrigue. Sometimes, however, while the story of a historical play is invented, it contains no contradiction of the spirit of

MARGARET ANGLIN.



PHOTO BY SARONY.

*l'Aiglon* we get no characterization, only the epic sense of a national military hero—a vague heroic background to the actual story. In *More Than Queen*, which has been played here by Julia Arthur and Blanche Walsh, and in France by Jane Hading, we have the popular but historically dubious view of the Emperor's cruelty toward his first wife. *A Man of Destiny*, the clever one-act play by George Bernard Shaw, had a special performance at the Empire Theatre, under the auspices of Franklin Sargent, head of the American Academy of Dramatic Arts, who produces many interesting plays that do not otherwise see the light. In it



THE ONLY WAY—ACT III.

PHOTO BY BYRON

history and no flagrant contradictions of the known facts, but only supplements them. Sardou, for instance, is a careful student of history and archeology, and it would probably distress him to present a picture so untrue to fact as *Du Barry*. From the two of his plays which Sir Henry Irving has given here this season and last, *Mme. Sans Gene* and *Robespierre*, almost any spectator not deeply versed in French history would get a better idea of the topics dealt with than he had before. Take the character of Napoleon. In the large amount of talk about him in



HENRY MILLER.

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Mr. Shaw showed the same attitude toward history that he shows in his *Cæsar and Cleopatra*. As in the longer play he tries to laugh away the sentimental side of the traditional Cæsar, who in truth probably had all sides, so in the shorter he endeavors to explain Napoleon as a man whose genius had nothing wonderful in it, but who made his great name partly through the aid of chance, partly through common-sense of a kind that one would think must be possessed by the most ordinary soldier. It is somewhat the same view of military genius that Mr. Shaw exploits in



MORE THAN QUEEN  
(TABLEAU.)

PHOTO BY PACH.

*Arms and the Man.* Sardou is a much sounder student, albeit an artificial playwright. The picture which he has drawn of Napoleon is vivid, and it leaves, as far as it goes, an impression which is hardly likely to be contradicted by historians. The subordinate figures, also, like Fouqué, are carefully studied. The same may be said of *Robespierre*. The intrigue is invented, but the main character and the subordinate actors in the revolution show the working of a historical conscience, and the play, whatever might be said of the taste which it encourages in dramatic construction, certainly increases correct in formation about personages and events of the French Revolution. The atmosphere is that of a historical student, in contrast, for example, to *The Only Way*, the dramatized version of Dickens's *Tale of Two Cities*, in which the whole view is that of poetical fiction.

Attention to accuracy in costumes and setting has greatly increased of late, and Sardou is one of the most exhaustive investigators, as Sir Henry Irving is one of the most careful producers, so that it would be safe to trust such a production as *Robespierre* in these externals. In *Coriolanus*, which Sir Henry gave in London last season, he had the assistance of Sir Laurens Alma-Tadema, who designed the scenery and the costumes, and every attitude which Sir Henry assumed throughout the play seemed studied from an antique statue. On the English-speaking stage Sir Henry has been a pioneer in this direction of correct historical setting, and it has now become a matter of course with the leading actors, so much so, indeed, that I am not sure that so much attention to collateral detail does not to some extent diminish the



JULIA ARTHUR.

PHOTO BY CHICKERING.

central inspirational feelings for the characters and the story.

Among English playwrights the only one of distinguished powers who draws much on our knowledge of the past is Stephen Phillips. *Paola and Francesca*, like the other plays on the da Rimini story certainly leads many to a better acquaintance with that incident, and until *Herod* was produced perhaps few were aware that the central figure was not the Herod who is best known, or indeed that any other Herod existed. *Ulysses*, as these words are written, is stirring up some discussion in England about Grecian poetry

and mythology. It is understood that Mr. Phillips intends to devote himself to dramatizing the great, familiar stories of antiquity, with a special preference for the Bible, and it seems clear that a Bible story handled in this high tragic manner gains reality with masses of people, with no loss of dignity. Yet the British censorship is so conducted that the tawdry religious melodramas may flourish like weeds, but the only tragic poet in England is not allowed to put upon the stage characters who appear in the Bible. A possible result of this absurdity is the production of some of Mr. Phillips's plays in America before they are seen in England, a consequence which would almost surely follow if our theatrical affairs were conducted in the main by managers of the stamp of the eminent actors who dominate the stage in London, or of those men who conserve the literary traditions and responsibilities of the repertory theatres on the Continent.

In America the most conspicuous innovation in the drama to-day is an outcome of the immense interest in "historical" fiction. We all know the hundreds of thousands of copies



which are sold of such novels, dealing with epochs in American history, as *Richard Carvel*, *Janice Meredith*, *The Crisis*, *Alice of Old Vincennes*, and *To Have and to Hold*. It is looked upon as a safe investment, when a novel has been so widely read, to make a "play" of it and crowd it on the stage quickly enough to take advantage of the temporary interest, so that dramatizations are made of nearly all novels which sell enormously. Of the series of Revolutionary novels I believe that the only one which made much money was *Janice Meredith*. None of them thus far has had any artistic or historical value whatever. So sweeping a condemnation, however, could not be passed upon some plays dealing with the American Revolution which were not hewed out of fiction. *D'Arcy of the Guards*, by Louis Evan Shipman, in which Henry Miller has been touring, was written first as a play, and it is a really neat and refined bit of comedy and dramatic construction, beside having the special distinction of being more true in spirit to history than any of the other plays on this period. It shows considerable real sense of the mood of the Colonists and of the British officers, and in general puts us correctly in the atmosphere of the time. The sentimental side, the feminine intrigue or love story, is also handled with far more taste by Mr. Shipman than is usual in our times. Richard Mansfield acted with success in a play by George Bernard Shaw which dealt with General Burgoyne's surrender—*The Devil's Disciple*. Mr. Shaw is something of a student, as well as a wit and a dramatist, but he is poisoned by the extreme love of paradox, and while the play was delightfully entertaining it had in tone little of the veracity of history. *Nathan Hale*, by Clyde Fitch, which ran with much success for several years, was an elaboration of the well-known incident, without any historical atmosphere beyond the most conventional. Taking

them all together, therefore, we can hardly take the historical American dramas with much seriousness. A Colonial play by Bronson Howard and Brander Matthews—*Peter Stuyvesant*—went more elaborately into a historical study than most of them, but it was too unsuccessful on the theatrical side to make any impression. Coming down later, there have been a number of Civil War dramas, of which none has had any really historical bearing except *Griffith Davenport*, by James A. Herne, one of the most distinguished plays, from an artistic point of view, ever written by an American a popular failure.

As we produce in America few plays of any sort, which may be termed really good, it is perhaps not surprising that these illustrations of history should be so meaningless. There are a number of reasons for the numerous novels published in the last few years, dealing with historical periods in America, and the consequent number of plays, foremost among them being the intense interest which the people of the United States have lately acquired in their own destiny. The novels and plays which are manufactured to meet this interest do little or nothing to improve the public knowledge of our history, especially the plays, which omit what little just information there is in the novels and are, as a

rule, melodramas made upon one conventional plan.

The stage has had a marked effect in making a few historical characters familiar to the public, even when it may not give any deep study of them. Richelieu has always been a favorite personage in the drama, and Louis XI. is another. Irving's performance in *Casimir de Lavigne's* play is, of course, the most familiar.

This season has added another Louis XI. in *If I Were King*, by Justin Huntly McCarthy, in which E. H. Sothern's company is playing and in various other well-known dramas. For a play, how-

MRS. FISKE.

PHOTO BY SARONY.



BECKY SHARP—ACT II.

PHOTO BY BYRON.



QUALITY STREET—ACT II.

PHOTO BY BYRON.

ever, to make an unfamiliar personage into a familiar one is rare, and the cases of *Cyrano de Bergerac* and *l'Aiglon* are exceptions. In *Beaucaire*, for instance, the hero is the first cousin to Louis XV., and he did historically use the name of Monsieur Beaucaire, but the historical side of the story probably makes little impression on any one who sees the comedy. The rule seems to be that for the purposes of the drama a historical character gains by being somewhat known, but not by being too well known. Both Charles I. and Charles II. are familiar and successful figures on the boards, but on the other hand George Washington and Abraham Lincoln are almost impossible. Our public has so much knowledge of its two great heroes, combined with so much imagination about them, that it would scarcely be possible so to depict either that he should not contradict some widely known fact and yet should keep all the glamour with which the popular imagination has justly surrounded him. Another difficulty with these two figures is that love plays no part in their stories, and this is perhaps one reason why Cromwell has never been used much or successfully as the hero of a play. In *Hon. John Grigsby*, in which the central figure is one of the best in American drama, the character of Lincoln is closely followed, but the story is wholly invented, and the copy of Lincoln is not acknowledged.

Literature has recently had its stage celebrations, although political history must always be a more fertile field for the dramatist, as the artist of any kind is poorer material for a hero than is the man of action. We have had occasional exceptions: Julia Marlowe appeared as the boy poet Chat-



MAUDE ADAMS.

PHOTO BY SARONY.

terton, and the outbreak of literary characters within the last few years is striking. *Cyrano de Bergerac* is probably the most successful play with a poet for a hero that has ever been written, and it was influential in establishing a fashion. Since then we have had the poet Richard Lovelace, in a play written by Lawrence Irving, put upon the stage by Mr. Sothorn, and the poet François Villon, in Mr. McCarthy's *If I Were King*, was performed by the same actor in the same season. Both of these plays undoubtedly have an educational influence, as both are written in admirable English and

both instil feeling for poetry throughout. Among examples of the literary hero in recent drama are *Oliver Goldsmith*, a rather amusing comedy by Augustus Thomas, in which Stuart Robson played one season, and a slight play called *Tom Moore*, which merely showed that when a few poet plays have succeeded others are sure to follow.

But, as was said at the beginning, although it may be amusing to make some notes about the effect which so popular a form of entertainment as the drama may have on the education of the people who see it, in history, in literature, in ethics, the main consideration, and almost the only one, is artistic. It is safe to trust the influence of high art and to look with suspicion upon dramas that are unworthy of the name of art. There are no immoral plays, said Dumas, except those which are badly constructed; an exaggeration, of course, but one which, under the paradox, contains much truth. For this purpose, beauty is truth and truth is beauty. Whatever shows us life with the elevation of real tragedy or the insight of superior comedy is good for us; much better than didactic lessons in inferior plays. The most deplor-

able feature of our drama is not immorality of any positive kind; it is vacuity. Mr. Francis Wilson has recently been defending comic opera and classing it quite naively with the highest tragedy. "A tragedy," he says, "which represents the natural consequences of wrong thought and wrong action is a first-class lesson in ethics, and a light opera which stimulates all the æsthetic tendencies of a human being, especially those which concern color, grace, symmetry, beautiful motion, wit and humor, is a better educational lesson than two days in a college." On the other hand Zola attacks the comic opera as the most idiotic method of dissipating the mind. Perhaps the truth is that very light amusement of the sort so popular in America is in proportion a fairly good influence, but that with us it is altogether out of proportion. In Germany, Austria and Paris there are theatres for serious art, whether comedy or tragedy, and theatres for farce, comic operas, and other irresponsible entertainment. In London, and still more in the cities of America, there is such a vast supply of empty amusement, and so few plays which can be treated as art in any form, that there is no doubt that in order to make the theatre a better influence than it is to-day what we need are higher artistic standards, a demand for more of the plays which will satisfy the exactions of the highly educated classes.

Of course, the most practical question always is, What are you going to do about it? It is generally agreed that our theatre is not in a condition to rejoice in, but there is a startling difference of opinion, even among those who look upon it as potentially an educational institution, about the means of making it work in harmony with schools, colleges, serious music, beautiful parks and good pictures

for the refinement of the race. A violent debate upon this subject has been raging in London, which always takes more interest in the question than we do. Mr. Benson, the actor-manager who devotes himself wholly to Shakspeare, has for years received much of his support from people who believed that it was for the public good to have the dramas of our greatest poet seen upon the stage. Other actor-managers in London have funds furnished regularly to them by groups of men who wish them to be able to produce plays which might not entirely cover the expense of putting them on the stage. In spite of the actor-manager and what he does for the theatre, there is a demand for theatres regularly supported by the State, like those of Germany, Austria and France. Some, opposing this scheme, say that the subsidized theatres abroad have outlived their usefulness; that the Comédie Française, for instance, is degenerating in its standards and in its relation to the living drama of the day; but there is much less expert opinion for this view than for the opposite one, that such theatres still have a marked and uplifting influence on the public. As far as the question exists here

in America it is a much more difficult one than under a less democratic government, since such an institution supported by public funds, would arouse the hostility of a large part of the people. Mr. Higginson, a private individual, gave good music to Boston, groups of men have accomplished the same end in other American cities, and private philanthropy seems much more likely than State aid to take steps looking toward the partial conversion of the theatre into an educational influence. The probable attitude of the masses, if any branch of the Government

FLORENCE ROCHELLE.

PHOTO BY SANDS &amp; BRADY.



D'ARCY OF THE GUARDS—ACT II.

PHOTO BY BYRON.



should undertake such a step, may be guessed by the feeling toward the tariff on works of art. These duties keep out of America many of the world's masterpieces, and thus deprive our native artists of an education they might have at home. If there were a proposal to appropriate funds to a theatre, on condition that it should change its bill at fixed short intervals and produce plays of a certain sort, including a certain number from the literature of the past, there undoubtedly would be bitter opposition. As libraries, colleges, music and art are mainly, although not wholly, supported in this country by private endowment, it is perhaps no matter of complaint that the kind of theater which shall exist for educational purposes shall also be founded by some of our millionaires. Mr. Carnegie has taken the position that as a repertory theatre in

MAXINE ELLIOTT.

PHOTO BY MORRISON.



this country would be an experiment it is not a fit object for private charity, an argument which certainly has no weight. The two or three experiments which have thus far been made in English have been on a very small scale, and in too many hands. The best example we have of what can be done by subscription is the German theater in Irving Place New York City, which often gives more great plays in a season than all the theatres on Broadway together. There really seems to be no reason why a theater at least as good as the Irving Place should not be established for the English speaking inhabitants of our great cities, and such may yet be the case. It would be necessary to find a director who knew a great deal about the drama and about acting, and then to have a permanent body which should make and enforce the rules about production.



NATHAN HALL—ACT I.

PHOTO BY BYRON.



NAT GOODWIN.

PHOTO BY SARONY.





# PICTORIAL PHOTOGRAPHY

No. III.—ANIMAL LIFE—By JUAN C. ABEL

**R**EQUIRING infinite patience, considerable skill and a love of Nature, the photography of animals is a pursuit not to be taken up lightly or in a haphazard manner. Mere knowledge of how to work the camera, develop a plate and make a print may enable the amateur to achieve certain more or less pleasing results with general subjects, such as landscapes or portraiture; but to take pictures of animals—even domestic pets whose habits are familiar—in such a manner that their habits, their chief points, their coloring be preserved, requires more care and thought than the average amateur photographer is wont to spend on his hobby.

There are in America, out of the innumerable owners of cameras, only a handful who follow this most useful branch of photography with seriousness and success. And yet a good animal negative is one of the most profitable things the photographer can possess. Not only is such a picture a mine of instruction to the photographer himself, but publishers and editors are ever on the lookout for really clever pictures of such subjects.

Again, until recent years it was only possible to illustrate natural history books with drawings of the various animals and birds, sometimes with a dead or stuffed animal as the model, at other times from memory, giving opportunity for

all kinds of inaccuracies. The most unobservant can notice this by comparing the older natural histories with some of the newer Nature books in which photographic reproductions of living animals are used. Here, then, is the opportunity for the animal photographer, who nine times out of ten is an amateur with an inborn love of Nature and her children. It is with the idea of showing others, conversant with the working of their tools and seeking new fields to

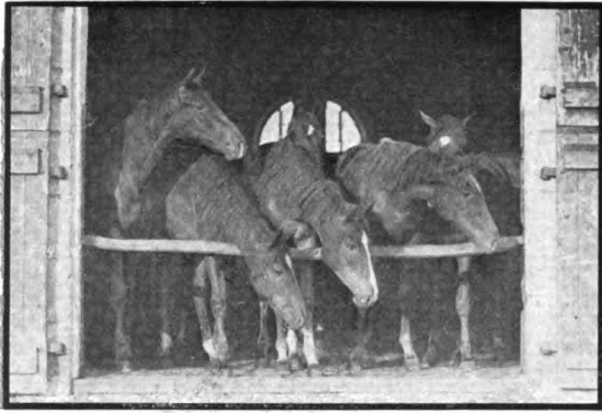
conquer, how to proceed and achieve success, that this article is presented.

Strictly speaking, animal photography as generally practised cannot be called "pictorial," yet with proper care, with precautions as to fitting surroundings, a picture of a bird, a deer or any other animal can be made as pleasing and generally attractive as the most carefully constructed landscape or genre photograph. The pictures illustrating this article, which have been selected for their variety and their general pictorial as well as technical value, go far to prove this. Our subject may well be divided into the photography of domestic animals and the more difficult phase, the photography of wild animals. The first is possible to us all, whether in town or country, and does not require such an elaborate



ITALIAN OXEN.

outfit. Wild animal photography most of us have to leave severely alone, except for such pictures as we are enabled to take in zoölogical gardens or in the Summer



CURIOSITY.

By O. Anschütz.

time when we snatch a brief vacation in the country. But photographing in zoos is tame work and of little importance from a natural history point of view, as the surroundings are seldom in accord with the actual habits of the animals. Amateurs should begin their studies with the domestic animals, as they offer greater degrees of familiarity with human beings, and consequent carelessness or rather naturalness of pose. Then, too, being more easily obtainable, the chances of success are so much the greater. In the woods, one exposure is often

der cover for hours at a time, stirring neither hand nor foot, waiting for the approach within range of the camera of some little lizard or timorous bird.

Thus, first and foremost the amateur naturalist photographer needs patience, and if he does not possess an



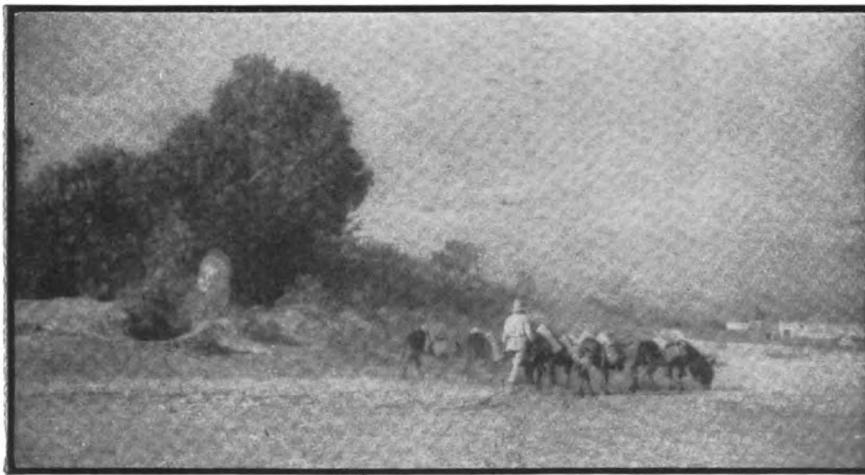
COURTSHIP,

By O. Anschütz.

abundance of it, the pursuit of wild animals or birds, at least, may as well be given up. Cats, dogs, horses, cattle and sheep are all more or less phlegmatic in their movements through contact with man, and offer fairly good opportunities

to even the most flighty amateur; and of these we have an abundance of pictures, good, bad and indifferent. Some photographers seem to have a power of control over animals which others do not possess, and are able to do pretty near anything they wish with their sitters. Animals seem to feel this power by instinct, and if a man does not possess it, he must fall back on his stock of patience and plates.

The next great desideratum for the naturalist photographer is the habit of observing things. The trained eye will notice a nest in the tree, or the track of of a small animal, which would be passed unnoticed by the unobservant. If you would be successful, you will have to



THE STORM.

Oscar Maurer.

all we are enabled to make; consequently we need to be so much the more expert. But with pussy, or others of our four-footed friends, if we don't succeed at first, we can try again. And here perhaps is the whole secret of success in this work, the requisite to which we drew attention in the opening sentence of this article—patience, and again patience, and then a little more patience. The patience of a Job is nothing as compared with that of some of our more prominent animal photographers, such as Carlin, Dugmore or Brownell, who will sit un-



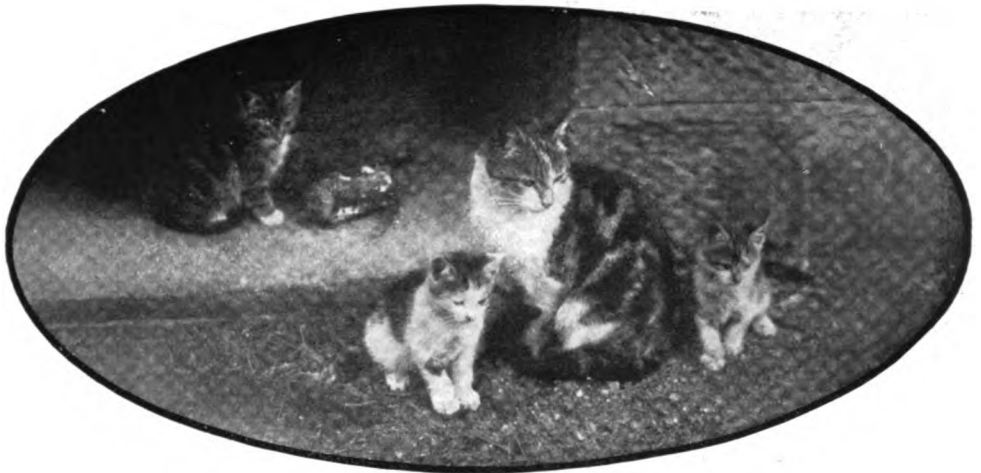
THE SHEPHERD.

By H. Quinn.



learn to watch for these little things, for the smaller animals are excessively timid, and birds are apt to build their nests in places where they are not so readily discernible.

Remember, that to be valuable as a photograph, a bird's nest should be taken as it naturally appears, whether high up in a tree or on a rock or under the eaves of a building, and the tearing down of a nest in order the better to be able to photograph it, is a cruelty that the amateur should not be guilty of. Better to leave photography alone than to cause harm to any animal, however small. The charming bird studies by Mr. L. W. Brownell, of New York, which are used here, were taken in the woods. The birds were not first captured and tamed, but were pho-



THE HAPPY FAMILY.



AT THE HORSE-TROUGH.

By John Beeby.

tographed in these positions after hours of patient waiting, with the photographer hidden from view. Mr. Brownell had observed the habits of the mother bird, and noticed the branch on which the young were wont to sit. On this branch he trained his camera, and then awaited the moment which he so happily reproduces in his pictures. Pictures like these are of immense value from an educational point of view, and are worth dozens of pictures of caged or stuffed birds.

The butterfly on the thistle, also by Mr. Brownell, is

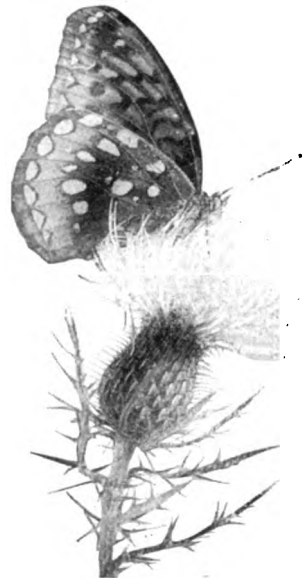
another example of the power of observation. Could the very finest draughtsman, with his pencil and brush ever hope to equal the accuracy and fidelity of these photographs? In taking pictures of wild birds the amateur naturalist photographer should endeavor, whenever possible, to take a series of photographs, in order to show the growth from the egg to the adult state. His collection thus becomes of real value to himself and others. It would be better, if time lacks, for the amateur to limit himself to one or two species, making an exhaustive study of these, with pictures of the habits, characteristic movements and other peculiarities, not forgetting that

it is not only the form that should be reproduced, but the markings and colors. This can be done, even in such a monotone process as photography, by using plates that are prepared with special reference to the proper distinction and reproduction of color, such as the ortho- and iso-chromatic plates everywhere obtainable. The use of such plates requires a little more skill and care in handling than the



DUCKS.

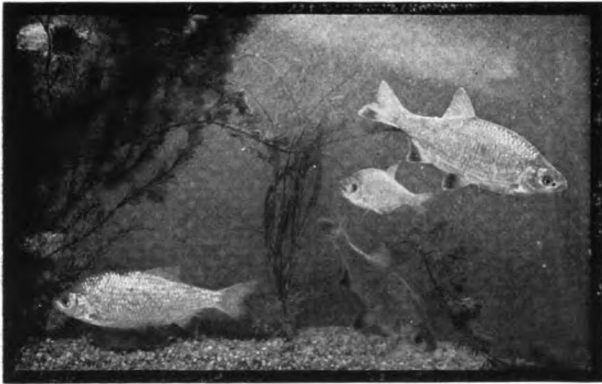
By A. L. Princehorn.



SUMMER TIME.  
By L. W. Brownell.

ordinary kind, but they are a necessity in natural history photography, especially where butterflies, gaily plumed birds, flowers and the like come into question.

While mentioning plates it may not be out of place to talk about the apparatus needed for the work. The camera required should be prefer-

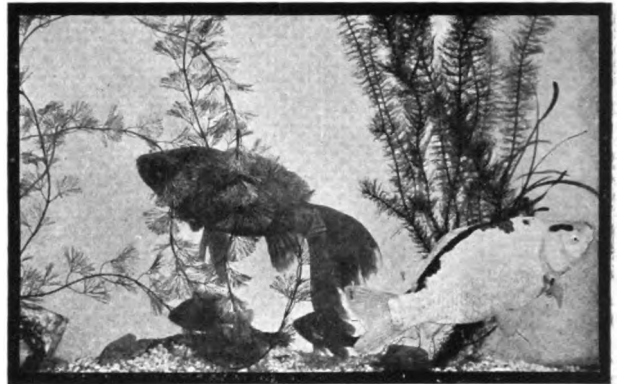


FISH FEEDING.

By H. V. Letkeman.

ably of the 4x5 or 5x7 size, not larger, where the work is to be done out-of-doors or in the woods, as concealment is more difficult. It should have as few complicated movements as possible and be solidly constructed. The shutter should be of the pneumatic type, working under the pressure of a bulb, and as silent as possible. Any noise is apt to scare the subject and some of the smaller animals are so easily scared that once disturbed they will not show themselves again for a whole day. A length of tubing should be supplied—sometimes a hundred feet is necessary—so that the photographer can set his camera near the spot he wishes to photograph, and then retire to a distance to watch, pressing the bulb the moment his subject appears within the range of his lens. The lens should be as good a one as the

ing a burden. Another important item are the plateholders of which the photographer should carry several. These must be absolutely light tight, as occasions arise when the slide must be withdrawn and the plate left exposed in the camera for an indefinite period, while the



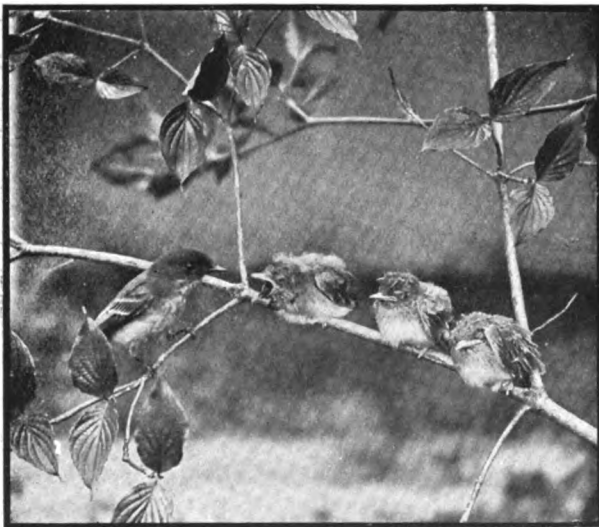
A FINNY CONTRAST.

By H. V. Letkeman.

photographer is waiting at a distance for the right moment to make the exposure. To get a fair-sized picture of the subject with this kind of apparatus necessitates the camera being placed very near indeed, often within two or three feet. This, of course, is not always possible, and many naturalist photographers then make use of what is called a tele-photo lens, which magnifies the object any where from four to ten diameters, so that the photographer and his camera can stand a long way off out of sight and still get a fairly large picture of the object. Such lenses are expensive and require considerable skill to get correct exposures, but when photographing nests in trees or on cliffs, or large animals which one cannot approach, they are a necessity. If the camera is of the long-bellows type (which it should be) the back combination of the ordinary lens can be used alone, and will magnify the object somewhat, serving to a small extent the same purpose of the more expensive tele-photo lens. A small, pocket film camera is also a convenience as it often enables one to take rapid exposures of objects or scenes which would otherwise be lost to us. Mr. Maurer's splendid picture, "The Storm," was taken on a small film and shows the value of having a small camera always at hand. "The

Storm" also illustrates the pictorial feature of animal photography, as does also Mr. Quinn's picture "The Shepherd."

Another camera of great usefulness is that known as the Reflex type, in which the image of the object to be photographed can be seen the full size of the plate the right way up (not reversed, as in the usual camera) until the moment of exposure, allow-



photographer can afford, preferably of the new anastigmat type, which being corrected for the various optical errors can be worked with a bigger opening than the cheaper kind, and will, consequently, effect a full exposure in a much shorter time. It is, of course, easiest to do good work with a good lens, but at the same time it is not impossible to do good work with an inferior lens. A tripod or stand for the camera is also a necessity. This should be of a kind that can be arranged to hold the camera a foot above the ground or four or five feet, if required, and must be rigid, but not too heavy to carry around without becom-



STUDIES IN BIRD LIFE.

By L. W. Brownell.

ing for very accurate focussing. Such a camera is usually carried in the hand and is particularly adapted for "stalking" purposes, that is, for following birds or animals until

the suitable moment for an exposure presents itself.

"Stalking" will enter very largely into the work, and must be done with even greater care than when out shooting, for you have to be so much the nearer to your object when "hunting with a camera." Do not forget that for practical purposes, a picture of a bird or animal should be taken broadside on, as a picture taken from the front or the rear will be liable to suffer—first, from indistinctness of one or the other end, especially with the larger animals or with snakes and the like which have a great length, because a lens is so made that a certain part—either near or far, as you may choose—of the picture on which you focus is sharp, whilst the other parts are blurred—and, secondly, if you are too near your object the perspective as given by your lens will be distorted, and the object made to appear very much larger than it in reality is, and also rather badly propor-

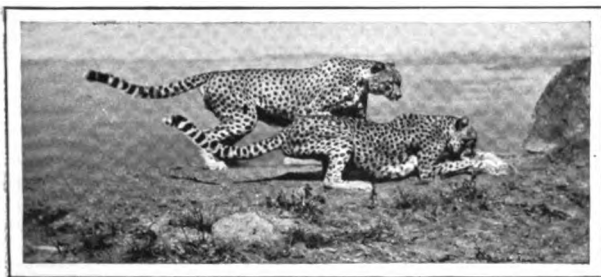


AMERICAN BISON.

By C. D. Roy.

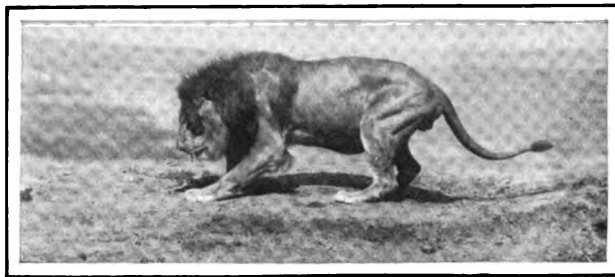
off with numbered spaces should be the photographer's constant companion. Every plate holder should be numbered, and this number promptly entered in the note-book, with remarks as to the subject, place, time, length of exposure and any other data, for when you are out for a day, photographing here and there, memory is apt to fail you in certain important points, and your work be of little value. Then, too, your practical knowledge of photography may tell you that a certain exposure has been too rapid or too slow, and knowing this from your written notes, you will be able to develop your negatives accordingly so as to get uniformly good results. This note-book habit should be acquired early and never lost sight of, whatever your work be, animal, landscape

or portraiture. One exposure, carefully noted, with reference as to lighting, time of day, plate used (there are a dozen different kinds on the market, all varying somewhat



THE MASTER'S SHARE.

By O. Anschütz.



THE KING OF BEASTS.

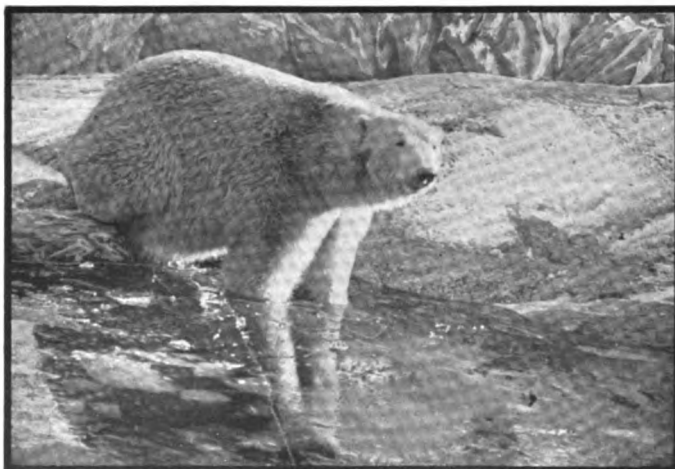
By O. Anschütz.

tioned. This is, of course, avoided by keeping a suitable distance or by taking the object from the side.

To be of technical value animal pictures should reveal some data as to the size of the original object. With tamed animals, or animals in captivity, this is readily accomplished by placing a foot-rule by the object and including that in the picture. With birds or animals in the woods or elsewhere, measurements can be taken of any rock or branch on which they were poised whilst the picture was being made. It is always of interest on looking at a photograph of an animal to know in what proportion to the live subject it stands. Note, too, should be made of the coloring and a note-book ruled

in speed), size of opening of the lens, etc., will give you more real practical knowledge, than the reading of a dozen text-books and the wasting of many boxes of plates exposed at random, without thought or the exercise of a little care.

Curiously enough, sheep are nearly always pictorial, whilst cats or dogs and horses seldom lend themselves to a pictorial rendering. Dogs somehow seem to be as conscious of the camera as a human being and are difficult to pose. Cats, on the other hand, can be posed in most amusing situations and make charming pictures. Kittens, too, are not difficult, but require immense patience. Good pictures of kittens are always worth taking, as there is a demand for them.



POLAR BEAR,

By C. D. Roy.





FOX SQUIRREL,  
By A. L. Princehorn.

The pictures of living fish shown here, the work of Mr. H. V. Letkeman, show another phase of natural history photography that is of extreme value. The great difficulties under which the fish photographer labors, render the work all the more interesting. The great activity of the fish, necessitating very rapid exposures, the weak light under which the exposure must be made and often the transparency of the fish itself, have all to be overcome, making the work seemingly impossible. Mr. Letkeman, of the staff of the Battery Aquarium of New York, went through many bitter experiences and finally succeeded only by having a special tank built on the roof, where the sun could shine on it so as to get the fullest amount of light possible. There is a big field for the amateur along this line, and the

expense is small compared with the value of the work.

All the pictures with this article are shown more as giving an idea to amateurs how to take their subjects effectively and to fullest advantage than as specimens of the work they will be able to accomplish. Patience, the habit of observation, and continual practice, these alone will bring success. The authors of those pictures are, all of them, experts at this kind of work and have spent many years in acquiring the skill which enables them to take the grandest or the meanest of God's creatures in their native haunts. But, as in everything else,



MOUFFLON.

By W. E. Carlin.

what others have done another can do as well, and the photographing of living animals, the reproducing in absolute fidelity of form and movement, for the education of the young and old is one of the noblest efforts of Daguerre's art.



A YOUNG BOA.

By Oscar Simon.

# THE HAND OF PROVIDENCE

By LUELLEN TETERS

ILLUSTRATED BY E. M. ASHE



MRS. JENNINGS WAVED HER APRON MENACINGLY.



EMELINE STOPPED AT THE DOOR TO LISTEN.

MRS. JENNINGS pushed her sunbonnet away from her face and wiped her flushed forehead with her sleeve. It was warm; the patches of red and white clover scattered over the yard emitted sweet odors under the noonday sun. Their ragged heads made the straight, even, little beds of balsam and sweet alyssum which bordered the stone walk look all the more prim and neat. Mrs. Jennings waved her blue kitchen-apron menacingly at some daring chickens that ventured too far on the pansy bed.

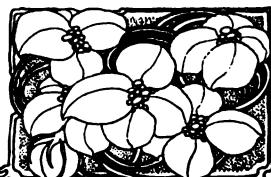
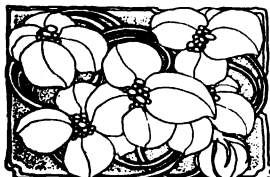
"I declare to goodness, Emeline," she called out toward the house where the skirt of a young woman washing dishes at a table showed as she passed to and from the cupboard. Some blue willow-ware plates looked out over the top of the shining glass doors. Emeline stopped at the door to listen, the tea-towel fluttering around a cup.

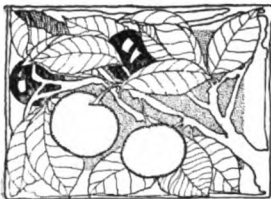
"That Plymouth rooster's gone," Mrs. Jennings announced the fact in mild elation, as if it confirmed some doubt in her mind. "An' I had jest as good as give my honest word to Widow Warren that she could have it for that black silk dolman she wore Winter afore last. I do believe your pa has traded it off for some trifling, outlandish thing. It's jest like him. Now how ever shall I explain it to Widow Warren? She will be real put out. You don't think now do you, Emeline, that she be wantin' to get married again, do you? I heard over at the store las' night when your pa an' I went over to buy some molasses that she was a sweetheartin' Ben Holman. It jest wouldn't surprise me one bit." Emmeline's delicate face grew suddenly scarlet. She cast her eyes out over the fields of uncut grain, holding her quick rise of emotion in check. The white cones of the beehives seemed to dance before her strangely blurred with gray rail fences and stretches of willows. She felt dizzy and faint and slipped into the dark shadows of the kitchen away from her mother's vision. Some way the suggestion was the more bitter because it had occurred to her long before, strengthened by numerous incidents. Then the injustice of her suspicions smote her, and her confidence in her lover returned. She disposed of her worries before she had rinsed another cup and appeared again at the door while she wiped it.

"Bantams ain't amountin' to much," her mother was saying. "I don't know why your pa ever wanted to waste sixty cents on them dozen he bought. Talk about extravagance. That man certainly has the tastes of a nateral born millionaire. Why, only las' week I give him two dollars, the butter an' egg money I made, an' he come home with only five cents to his name." Said he'd bought a new rake an' a hoe an' a bushel of plantin' onions an' a harness for the colt an' some rope to let the two heifers out on so they won't eat up the oats in the river pasture. 'Jeremiah Jennings,' said I real stern-like, for I was that put out at his squanderin', 'where's the rest of your money gone to? You've jest been cheated out of your eyes.' An' he seems so ashamed like that he never said a word."

"I don't see what else he could have bought with the two dollars," put in Emeline in her round little voice. "Think of that gray poplin dress you got last Winter an' paid nearly fifty cents a yard for it—an' then the makin' alone was two dollars. Why, that whole suit, mother, countin' the bonnit Cousin George's wife trimmed over to go with it must have run it way over five dollars. An' pa never said a word."

Mrs. Jennings bent down and shook some of the gray cobwebs off the currant bushes and resumed her position thoughtfully. "Emeline," she said tremulously, "that gray poplin ain't





only a dress—it's me! It's my dreams of life when I was a girl an' looked towards the future for all them pretty beautiful things as is in books and love-stories. That gray poplin is the only thing that I ever dreamt of gettin' that I ever got. An' I paid more for it than five dollars, Emeline. There's all the time between when I was eighteen an' now that I paid for it—an' I was fifty-three in May. Troubles an' tears an' death—an' that's the price I paid for it. When I was eighteen, Jane Todhunter's sister's only child, and she is Cheney Warren's mother now, Widow Warren, was a-visitin' here then. An' she had a gray dress, only on her'n she had blue ribbons. I never could afford to get mine till las' Winter, an' I felt ten years younger, Emeline, when I knowed it was really mine at last when I paid the store-keeper for it.

"Perhaps I could have taken the money before, but it never seemed right to. You an' the boys had to go to school—then they died, after all. An' your pa had to be doctored by a specialist for his liver, an' here all the time it was only his heart—an' some way I didn't feel that I dared spend the money. But—Emeline, I bought back more'n that dress when I bought it. I bought back some of the dreams of my girlhood; an' that's why I had Mary Bolton, when she made it for me, put pink ribbons on it. 'Tain't pretty on the dress, goodness knows. But I 'lowed to make it that way when I was a girl—and I never would have taken any pleasure wearin' it any other way."

"But mother," Emeline cried softly, "You ain't never worn it any way."

Mrs. Jennings looked out at the dim perspective of sunlit meadows and at the pallid pink horizon encompassing them in a band of color. The yard seemed filled with shadows of trees; some honey bees droned drowsily as they flew by. A tear trickled down her weather-beaten cheek and splashed on a leaf of the currant bush.

"I was fifty-three in May, Emeline," she said guarding her voice. "Sometimes somethin' seems to say in my ears:

'Ad'line Jennings, you're an old fool to have a gray poplin trimmed with pink ribbons. You're an old woman now.

You're worshippin' a false god an' settin' up a graven image in your heart. Beware of the Lord's wrath.

An', Emeline—"

She stole nearer the porch with a finger mysteriously on her lip and a cautious glance over her shoulder to see if they were alone. She sank on the lower step and wiped her forehead again. "Las' night jest after you an' Ben Holman had set out for the singin' I seen a real sperrit." Mrs. Jennings paused impressively. Emeline's round, blue eyes grew more distended. "It was your grandfather, my own father. Jest as I was a-standin' by the window watchin' you two an' thinkin' how much handsomer you would look with Cheney Warren instead—an' all at once I looked up, an' there in the middle of the room I seen it. It was all white an' kind of mist-like, like nothin' else but a puff of wood-smoke. I wa'n't even scared, Emeline; it seemed jest as nateral as when grandfather used to come down stairs in the dead of night an' make one of us girls get up an' get him some cold beans. I jest expected him to say: 'Ad'line, wa'n't there any left from supper?' But he didn't. I watched him, wonderin' what he was warnin' me of. An' all at once he pointed his finger to the closet, it seemed like to me, jest where that dress hung. An' Emeline, jest as sure as me an' you stand here talkin', it seemed to me that grandfather's sperrit said: 'Tears and troubles. Don't you never agree to it.' An' I thought, says I, that's right. That's what I paid for it. But still, all of them tears an' troubles bought back somethin' that I had lost years ago. An' I'm goin' to keep that dress if I never wear it."

Emeline glanced timidly around the yard, where the bright sunlight showed an array of tangible objects. In the fields near the farm-hands were getting ready to cut the weeds away from the oats, which stretched around them like an undulating green sea.

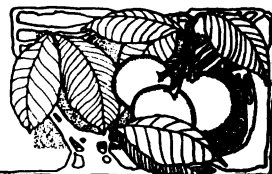
"An' what become of the sperrit, mother?" She asked fearfully. Mrs. Jennings coughed loudly. Around the cor-



"—KIND OF MIST-LIKE . . . LIKE A PUFF OF WOOD-SMOKE."



"THERE IN THE MIDDLE OF THE ROOM I SEEN IT."







"I DECLARE TO GOODNESS IF THERE SHE AIN'T NOW."



ner of the house came a man with his arms filled with cord, horseshoes and other articles of divers nature.

"I suppose you've been cheated out of your eyes again to-day, Jeremiah Jennings?" Mrs. Jennings arose in dignity to her feet at sight of him. Her husband's tanned, good-natured face blended with hair of the same neutral shade. In fact, the one appeared as a continuation of the other, the monotony of which was relieved only by his faded blue eyes, which had little sparks in them like the bubbles of an effervescent. He had a stimulative effect on one. Emeline smiled at him cordially; the actuality of his presence restored her courage.

"Is that the Plymouth rooster, Jeremiah?" Mrs. Jennings fixed her searching gaze uncomfortably on him.

"Well, you see how it was, mother—" Mr. Jennings removed the weight of his body to the other foot, preparing for a lengthy narrative. His wife was not disposed to tolerate it.

"Jest hear your pa, Emeline—" she cried angrily. "He is the selfishest man I ever see. Jest like him—when I had as good as given my honest word to Widow Warren that she could have it for that black dolman she wore Winter afore last." Mrs. Jennings eyed the currant bushes reproachfully as if they, too, were culpable. Emeline ran lightly into the house and suddenly came back to the door as her father's broad back disappeared in the gloom of the barn.

"Mother," she called in a loud whisper. Mrs. Jennings ascended the steps leisurely.

"You don't think it's there now, do you?"

"What, Emeline?"

"That sperrit of grandfather; I ain't afraid, but just kind of timid. The house seems real dark." Mrs. Jennings raised her eyes solemnly to the sky.

"Them as ain't prepared never see them," she said gravely. "You set too much store on the world, Emeline. I put them things by long ago. You won't never see no sperrits. The dust of earth is in your eyes—your'n an' Ben Holman's. Thinkin' it over I almost concluded grandfather's sperrit perhaps didn't mean the dress half as much as it meant your gettin' married to Ben Holman. 'Tears an' troubles,' it says: 'don't you never agree to it.' You know Ben Holman's poor, Emeline; Cheney Warren is rich; he gets all his clothes made at the big factory in town, an' if they ain't his size after orderin' them, back they go. He's a fine business hand. You ain't got it in you, as I done for your pa, to save an' scrimp for any man."

Emeline's cheeks assumed a heightened color; there was a stiff, prim repression around her mouth.

"Mother," she ventured shyly, her face reddening, "perhaps the sperrit meant it's tears an' troubles if you don't agree to it." Her mother gave her words no heed. Entering the gate which showed from the window by which Mrs. Jennings had seated herself was a plump, pink-faced woman clad in a most gorgeous purple and white striped dimity. Even the coxcomb's vivid tints paled before her.

"I declare to goodness, if there she ain't, now. An' look at that bonnet on her head, will you? Pink rosebuds, an' Cheney Warren's father not been dead these five years yet. Some women is so unconstant to the memory of their dead. That man worshipped her. They do say she made him get up out of bed at dead of night an' go down to the cellar without no socks on jest to bring her up some cider—an' goodness knows how hard it was. I guess it was jest that that drove him to his grave of pneumoni'. He took the easiest way out of it by dyin'."

There was a step on the porch and a rustle of stiffly starched petticoats loudening the air. Mrs. Jennings hastily bounded from her chair and met her visitor with outstretched hands, kissing her on the cheeks.

"We was jest talkin' of you, Polly Warren," she said as she helped the widow lay off her bonnet and put her black umbrella in a corner, "me an' Emeline. We was jest hopin' you would happen by to-day. Emeline made some lovely blackberry pies, the first ripened. I guess you ain't got none



ENTERING THE GATE WAS A PLUMP, PINK-FACED WOMAN.





GOIN' TO BE GETTIN' MARRIED  
AGAIN, ARE YOU?"



at your place yet. My! I don't know what I shall do when Emeline here goes off an' gets married. It ain't every girl that knows how to cook as she does, an' sew an' make tidies, too. An' she filled out our tax receipts this year better'n her pa ever done. I believe in eddicatin' our girls. I ain't never regretted the money I spent on her schoolin'. An' how's Cheney? So like you. I says to Emeline the other day: 'jest look at Cheney Warren's mother; gettin' younger every year, I declare.' An' them pink rose buds on your bonnet, Polly. I declare to goodness, Polly Warren!—you ain't goin' to be gettin' married, again, are you?"

The Widow Warren laughed heartily. Each ripple of mirth sent little rolls of pink flesh up and down under her chin, and her buxom bosom shook through the thin folds of her waist.

"Well, Ad'line Jennings, I hope a pink rosebud don't mean a husband. I must be a-goin' to have six if that's so—an' the snows of Winter not fallen yet five year on my dear husband's tomb." Her pink face was suddenly lost beneath the voluminous expanse of a wide-bordered black handkerchief. The rolls of flesh danced again under her chin, in grief. "We did have a green Christmas, though, this year, didn't we?" Her countenance burst on them radiant again. "I 'member it well, for I give a big fashionable dinner party, with lemon pie for desert"—she managed the word as if it belonged to the great Sahara. "I had some men-folks up that day, bein' real lonesum-like an' needin' cheerin' up. Christmas always recalls me to Cheney's dear father. He was always lookin' out for the welfare of my body. I know if that dear good man knowed I was a widow left alone at the mercy of the world he would never enjoy Heaven. It do seem selfish of me to live alone with only Cheney in that great big house. An' Cheney's got two farms he wants to live on. He's only stayin' with me doin' his filial duty accordin' to Scripture. I jest envy you your good true husband, Mrs. Jennings. Think of poor me, a widow, selfish in her big house an' without a single man to help eat up my preserves. I have a cellar-full left over from last year. I ain't the heart to can any more 'till this is eat up. Life is so sad. There's so many nice good men as go without those things. It does seem wicked; an' I often says to Cheney, if the hand of Providence should step in an' jest force me to marry one of them men, being a Christian, I'd ought to try to make the best of it an' be happy till it's time to join my dear good husband." The widow's plump face disappeared spasmodically behind the black bordered handkerchief, her chin setting up a convulsive quiver.

"Yes, that's so," Mrs. Jennings wiped her eyes sympathetically across her sleeve. Emeline was setting the table, and her hands trembled nervously as she threw the white cloth over it. She knew only too well who had been one of the guests at that memorable dinner that the widow had given; in fact it was town history. Her worst fears were substantiated by the widow's insinuations.

"One of my intentions in callin' in on you," the widow went on, "was to see about your Plymouth rooster. Now that black dolman will be very stylish an' real dressy for you this Winter. An' I thought, Ad'line Jennings with her big, good heart needs that black dolman more'n I do. An' I need that rooster more'n she does. Of course, the rooster ain't so valuable as it is, but for friendship's sake I'm willin' to make it an even bargain. Now what do you think, Mrs. Jennings?"

Mrs. Jennings looked helplessly at Emeline, who was holding out the widow's umbrella to her.

"Pa, I guess, has changed her plans, Mrs. Warren," Emeline answered for her mother, seeing her embarrassment. "He traded it off for some harness fixin's an' things. He didn't know as you two were plannin' anything."

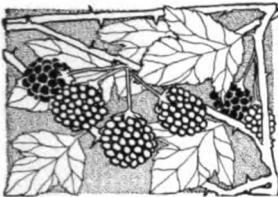
The widow's countenance seemed to fall until the deep rolls of flesh under her chin supported it. Her disappointment was evident.

"That dolman would have been so stylish-like on you, Mrs. Jennings." She shook her head sadly as she spoke: "I don't care so much for not havin' the rooster; it's what



HER FACE DISAPPEARED BEHIND  
HER HANDKERCHIEF.





"HOW DO," HE SAID, PULLING  
AWKWARDLY AT HIS HAT.



will you have to wear this cold Winter as disturbs me. The weather man predicts the awfullest Winter; snows and cold spells. It makes my heart cry to think of the people who won't be able to dress warm enough. That's how Cheney's father died: he would go to town one freezing cold day to get me some brandy for my mince pies. An' I says, 'Now, Mr. Warren, put that red fascinator around your neck and bundle up. It's real cold.' But he was set in his way an' wouldn't listen to reason. Well, the pneumoni' took him that night, an' he wouldn't let me get up to 'fix a poultice for him or heat any water. So I watched him from my bed, feelin' real sorry for his sufferin' so. Well, dolmans are goin' to be real smart this Winter. Now I don't suppose you be wantin' to trade that gray poplin of your'n, are you, Mrs. Jennings?"

A little shiver of emotion passed over Mrs. Jennings's face. She seemed to tremble. Emeline stepped out on the piazza again and drew in a long breath. The corners of the rooms beyond looked gloomy and uncanny. Before her the earth lay bathed in a caressing golden light; the sun was setting, and its glory fell on the tasselled grain, making it appear as if budded with saffron flowers. Out in the shadows of the fence the red and pink four-o'clocks were bursting, and some crickets lazily chirped under the walk. "I don't 'low as I could do that," her mother's voice floated to her, the accents tremulous.

"But you ain't never wore it yet, Mrs. Jennings—" the widow urged persuasively. "It's out of style already. Them pink ribbons is too bride-like for you. I'm so unsettled in my doin's. It seems to me I am jest driven by Providence. An' I guess the Lord knows best what to do to with me. It is selfish for me to be alone in that big house. But if I should be forced by the hand of fate to get married again, says I to Cheney, what could I be married in? I don't want to go to the city afore this Winter. An' knowin' as you ain't never wore the dress, I jest thought you ought to be the first one I would let have a chance for that beautiful black dolman." She stepped slowly over the threshold. The yellow honeysuckle made a wavering frame around her buxom form. Mrs. Jennings followed her out, her arms folded in front as if she were chilly. "I guess you think I ain't polite not to give it to you," she said apologetically.

"Of course, you know best, Mrs. Jennings," the widow replied, her eyes traversing the garden in detail. A black speck showed down the road. Her gaze fixed itself keenly on it. Emeline was following its approach, too.

Suddenly the black speck had resolved itself into a red, and black buggy. A slender youthful man held the reins, and presently he was making a wide curve at the gate. Emeline's pale cheeks flamed with scarlet. She turned her head away from his eager eyes and bit her lips nervously.

"How pretty them white hollyhocks is, Mrs. Jennings"—the widow moved down the steps and across the grass; the hollyhocks grew along the side of the fence near the road. Emeline's heart gave an uncontrolled jump at her boldness.—"I wish you would give me some seed this Fall. Mine ain't doin' any good.—Oh, how do you do, Mr. Holman! What a pretty buggy you've got. Is it the one you drove over to my house in las' week?" She advanced toward the young man who had just entered the gate. Emeline stood mute and rigid, regarding him with displeasure.

"How do, Mrs. Warren—Mrs. Jennings—an' Emeline"—he said, pulling awkwardly at his hat. "Warm day."

"Yes," said the widow, "I was just dreadin' the walk home." Emeline turned her back squarely and walked toward the piazza. Her knees were unsteady beneath her. Her worst fears were confirmed by the easy friendliness of the two. She stared at the flowers with unseeing eyes. She heard a step over the grass behind her. It was Ben Holman, and she drew her lips together in a narrow line of defiance.



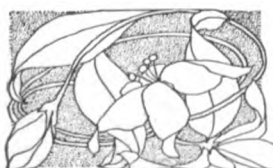
HER GAZE FIXED ITSELF KEENLY  
DOWN THE ROAD.







HER FATHER WAS IN THE BACK-YARD MENDING HARNESS.



"What's the matter, Emeline—ain't you well?" He caught at her sleeve to stay her progress.  
 "No," she replied, not looking at him. "I guess it's the heat."  
 "I come over to take you for a drive before we go to singin'."  
 "I can't go, Mr. Holman, thank you," she said coldly, moving toward the house.

"Oh, dear, Mr. Holman," said the widow, "can you take this thorn out of my finger, Oh, it hurts so." Holman took the plump hand she thrust toward him. A tiny scratch marred the surface of one fat pink little finger. He extracted the thorn carefully, letting her hand fall abruptly as he finished.

"Oh, thank you, Mr. Holman," cooed the widow, smiling at him from under her lashes. The pink rosebuds nodded significantly to each other on top of her bonnet.

"Where's Emeline gone?" he asked Mrs. Jennings sharply, ignoring the widow's blandishments.

"I guess she's settin' the table for supper"—Mrs. Jennings pointed to the house. Holman covered the steps in one bound and entered the dark parlor.

"Emeline! Emeline!" he called. There was no response. He walked through the rooms, glancing in each. Before her bedroom door he paused, overcome with a lover's awe. And then he bravely caught the cold stone knob and pushed the door wide open. Across the foot of the bed lay the pink-sprigged dimity she had planned to wear to the singing-school with him that night; her coarse straw hat with a wreath of pink flowers was out on the stand. A picture of him stood on the rude toilet table, her little belongings grouped around it. Holman bent and kissed the hem of the pink-sprigged dimity, and then he stooped and rested his face against the snowy expanse of her pillow where her cheeks would press at night; and he reverentially closed the door and strode out to the kitchen.

"Emeline! where are you?" he cried impatiently.

He caught sight of the folds of her dress in the backyard where she was talking with her father. "I was jest lookin' for you, Emeline," he said, his voice trembling.

Emeline turned fiercely. "For me, Mr. Holman?" she cried cuttingly. "I guess it's all a mistake—me an' you wasin' our time together. I can't marry a man I don't have any respect for. An' I guess we'd better quit right now."

"Why can't you respect me. What has happened since last night? You loved me then, Emeline." His voice shook with emotion.

Emeline shoved him away with her two hands.

"I never meant it," she said, casting down her eyes. "I was only pretendin'."

"Why—Emeline—" he said, looking at her in amazement. "Then it's a mistake about your lovin' me an' goin' to marry me, and it's all over between us?"

"Yes."

He seized her slender shoulder and shook her gently.

"What on earth is the matter with you, Emeline? I don't think you are treatin' me fair."

"I haven't anything more to say to you, Mr. Holman," she said stubbornly, walking toward the house. "An' I guess you had better drive the widow home."

Holman regarded her with seriousness. Her actions carried out the expression of her face. An acute anger sprang within him at sight of her imperturbability.

He turned toward the front yard where the purple and white dress of the widow still showed on the walk.

"Can't I drive you over, Mrs. Warren?" Emeline heard him call out. And then she ran into the house and in wild abandon threw herself sobbing on the bed. Her mother softly knocked at the door, but Emeline feigned sleep and let her go away unanswered. At dusk she arose and gazed out upon the faintly shrouded world, her temples throbbing, her face flushed. A hummingbird whirled under the window over a bed of white heavy-scented petunias. Emeline waited until the curving silver rim of the moon showed above a ragged silhouette of willow fringes. Then she tiptoed softly through the house, pausing at her mother's door from under which



HE SEIZED HER SHOULDER AND SHOOK HER GENTLY.





THERE WAS A SOUND OF HOOF  
UP THE HIGHWAY.



gleamed a ray of light. Through the keyhole she saw the gray poplin spread on the bed in all of its glimmering beauty, the pink ribbons looking rose-colored under the flicker of the candle. Mrs. Jennings was bending her head reverentially before it, her roughened hands showing prominently against the delicate fabric. She arose slowly to her feet and folded it away. "The will of the Lord be done," Emeline heard her say, and she understood that her mother was not proof against the charms of the dolman. A fierce hostility seized Emeline. The idea took root in her head that the widow's submission to the decree of Providence depended solely on the dress. She waited until her mother's deep, regular breathing testified to her profound slumber and stole silently into her room; it took but a second to find the gray poplin. She arrayed herself in it, with a beating heart. An intangible resolve was gathering shape within her. The moon had risen like a big glittering ball. Its effulgence streamed freely on her as she left the house and stood on the steps. All at once she caught sight of her mother's white, frightened face at her chamber window, staring at her as if she were some supernatural visitor, and in the misty folds of the gray poplin under the luminosity of the moon, Emeline was not unlike one.

Mrs. Jennings screamed, and Emeline, feeling confident of but one thing—and that was the approach of her grandfather's spirit—gave one jump and cleared the walk, running like one mad down the dusty country road. Once she fell, but the sound of hoofs up the highway seemed like steps pursuing her, and breathless and bruised she bounded on.

Her hair had fallen loose and, flying in the air, covered her eyes so that she did not see the horse as it came rapidly toward her. There was a sudden plunge of the animal, a lunge into the fence, and Holman grasped the seat in time to save himself from an ugly fall against the jagged rails. A girl in a light dress, with the front breadth hanging in shreds, lay in a little heap almost under the horse's feet. He jumped up and caught her in his strong young arms.

"For God's sake, Emeline—" he cried. "What is this?"

"Grandfather's sperrit—" she said, exhaustedly. "Oh—help me get away from it; it's runnin' after—me—"

She sank limp into his arms. Holman drew her firmly to him, reassuring her with the touch of his hand. Then he straightened the buggy and lifted her into the seat, turning the horse's head toward the town, where the feeble gas-lights made dull red stars. She raised her hands in protest.

"Where—are you going?" she asked, trying to restore her pride, but it had tumbled into complete subjection. She was conscious only of her ineffable joy at being with him again and hearing his dictatorial voice. "Emeline," he said with determination. "I am goin' to take you just as fast as we can make it to the parson's. An' when we come back we will be man an' wife. This afternoon you said you didn't love me any more. Of course, if that's so there ain't no use in gettin' him up at this time of night. Was it true, Emeline?"

Emeline summed up her life in that second. Without him the future stretched gray and desolate; she had had a bitter taste of it for a few hours, and what would years of it be? A sob welled up in her throat. She caught at Holman's hand convulsively.

"I was only—jest pretendin'," she confessed, shyly. "I never—meant a word of it—"

"An' if I hadn't been comin' from the widow's I never would have seen you. Oh, Emeline—" Holman raised her cold, trembling hands and kissed them with a lover's passion.

"It was the hand of Providence, Ben," she said solemnly.

"It jest had to step in an' show us the right way; an' this dress—What will mother say?" Holman drew her to him unrebuked. "Emeline," he cried, with a happy little laugh, "that dress wa'n't never planned for any one but a bride. It jest had to be. An' as for her carin'—well, you an' she can go to town this week an get some things for our new house; an' you might put a gray poplin apiece in for both of you—to be ready for our first anniversary—will you, sweet?"

And Emeline was satisfied.



"GRANDFATHER'S SPERRIT!"  
SHE SAID EXHAUSTEDLY,





# Athletics for Women

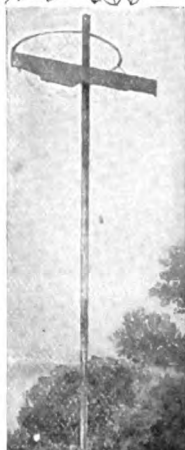
No. 4.—BASKET-BALL

By ELLEN BERNARD THOMPSON

A SERIES OF ARTICLES ON EXERCISING FOR HEALTH AND THE PERFECTION OF PHYSICAL DEVELOPMENT, WITH ILLUSTRATIONS FROM LIFE.

stipulating that the space shall not exceed 3,500 square feet.

At opposite sides of the field on the boundary line are the goals. These are baskets made of hammock nets



TEN YEARS or so ago the officers of the Young Men's Christian Association, an organization which has always been interested in athletic sports, convinced that something was needed to lend an additional interest to the regular routine of gymnasium work, introduced basket-ball into their training schools. The game, combining as it does the exercise of both the mental and physical powers, found instant recognition among the directors of the physical training schools for women, and it may be said to mark the introduction of the true athletic spirit into women's colleges.

Basket-ball supplied a long-felt want, a good game for women which would combine the beneficial results obtained from the rope, bar, running, jumping and other gymnasium exercises and have also the additional interest and spirit of competitive sport. Interesting the game most certainly is both to the participants and spectators; the action is swift, and the plays open and easy of comprehension even to the entirely uninitiated.

The game may be played in the gymnasium or in the open air, the size of the playing ground varying somewhat according to the available space; the rules generally adopted

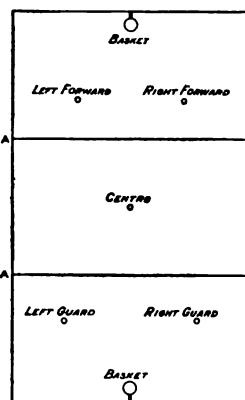


DIAGRAM OF FIELD WITH TEAM OF FIVE.

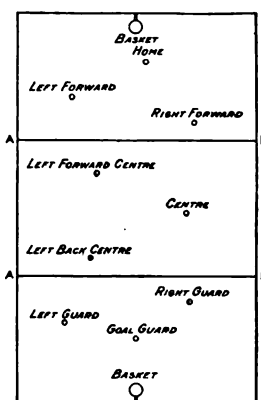


DIAGRAM OF FIELD WITH TEAM OF NINE.

of cord suspended from metal rings and are placed ten feet above the ground. The object of each team to put the ball in the basket of its opponent, and thereby make a "goal." A goal from the field scores two points and a goal from a free throw one point. A team is given a free throw for goal when the opposite team has made a foul. The captain may select any of the team to make this play, and the one chosen stands fifteen feet from the goal to make the throw. If the ball misses the basket it is then in play.

A player commits a foul when she runs with the ball,



IN THE GYMNASIUM—GETTING THE BALL INTO PLAY.





READY FOR THE "TOSS UP."

holds the ball for more than two seconds, kicks the ball, or when she tackles, holds in any way or pushes her opponent.

The game consists of two halves of twenty minutes each, with an intermission of ten minutes between the halves, the teams changing goals at the end of the first half. The officials for the game are: a referee, whose duty it is to follow the ball, to decide when it is in play and when a goal has been made; an umpire who calls the fouls and watches the players, and a time-keeper.

The ball is put in play at the beginning of the game by the referee, who tosses it up in the centre of the field. The ball is also tossed up after each goal, and should two or more players have their hands on the ball for any length of time, technically termed "held ball," the referee takes the ball and tosses it up from the spot where it was "held." If the ball passes out of bounds, it belongs to the player first touching it, who returns to the line and throws it to one



A FOUL.

of her team, and while no direct tackling or batting a ball from the hand of an opponent is permitted, a player is allowed to block any throw of the ball.

The team is composed of not more than ten and not less than five players on a side, their positions being called "centres," "forwards" and "guards." The diagrams on the opposite page show the respective positions of the players with a team of five and a team of nine.

The practice of dividing the field by the additional cross lines A and B (see diagrams) is a recent modification of the original plan and has been adopted by most of the important colleges and physical training schools for women; it prevents unnecessary running over the field and makes a much more compact and concentrated style of game by compelling each player to keep more closely to her opponent.

#### THE CENTRE.

The ball being "tossed up" in the centre of the field makes the position of the centre a most important one, as on this player's quickness of action in jumping for the ball as soon as it leaves the hands of the referee, depends the first advantage of the game. A tall person is usually selected



WAITING FOR A PASS.

for this position, as height gives a decided advantage when "facing the ball." Although the centre does not usually assist in the actual scoring, yet much of the success of the game depends upon her ability in passing the ball to the forwards and preventing it from being passed by the guards across the centre of the field. Preferably the captain of the team should fill this position, as it commands a view of both ends of the field of play and from it the captain is able to watch both the attack and the defence and have all the members of the team more directly under her control.

#### THE FORWARD.

The position of forward is one of the most difficult on the team. The forward must have, first of all, great skill in throwing a goal after the ball has been advanced to her by the centre and guards. She must be able to make a goal from many positions and under the difficulty of having the guard of the opposing team directly beside her or in front of her with both hands raised to block her throw; if the ball misses the basket she must not be disheartened, but at once

be on the alert to regain possession of it and prevent it from falling into the hands of the opposing guard.

A good forward should be quick in action and be able to judge when to throw for goal and not to waste her strength by useless attempts. When there are more than two forwards, very successful work may be done by passing the ball quickly among them until one has a reasonable chance to make a goal, the quick passing puzzling the guards as to where to make the strongest defence. In selecting a player for this position, a captain should be careful to pick out a person with a cool head, one, who in the excitement of a match game, while playing with additional spirit and determination, will yet retain full control of her power to reflect, judge and decide promptly. Many a player who is extremely skilful in making a goal in a quiet practice game will become entirely at a loss when the responsibility of scoring for the team in a match game rests upon her shoulders, and it is needless to add that such a forward may ruin the strongest team.

In throwing the goal from the field the forward has several different methods at her command, each player adopting the peculiar method of play which she finds from practice to be the most effective. Some hold the ball in both hands with the arms raised above the head and lend an additional impetus to their play by springing upward when they throw the ball toward the basket; others hold the ball in one hand, resting it lightly on their finger tips, and give it a certain little twist as they throw it, which is often a very successful style of play. In the free throw for goal the player usually adopts a different method, for here she is not laboring under the difficulty of having an opponent in close proximity with outstretched arms to cover her throw, no one of the opposing team being allowed within six feet of her. She, therefore, takes her time, making what she considers the surest play for the goal. The most common method is to take the ball in both hands and, bending the body forward, swing the arms backward and forward several times and then with a gentle, sweeping motion lift the arms and throw the ball toward the basket, giving it a

slight rotary motion which tends to make it fall into the basket after it has reached a certain point.

Other players in making a free throw take the ball in one hand and, bending the arm and drawing the shoulder back, send the ball toward the basket with a firm, straight throw, often an effective play and one requiring a strong arm and a sure eye for calculating distances.



"HELD BALL."

#### THE GUARD.

This position is also one requiring very skilful play, the guard sharing equally with the forward the responsibility of the game. Her effort is to prevent her opponent from scoring and, when possible, to obtain the ball and pass it to the centre. The guard should never for an instant relax her vigilance, but keep a constant watch so that as soon as her opponent obtains the ball, she may be on the alert to "cover" her throw and defend the goal.

The brilliant playing of the individual members of a team will not, however, win a game; to ensure even a fair chance of success, the team must work together as a whole, each player being without thought of individual applause or praise. A seemingly brilliant play which calls forth vigorous ap-



A FREE THROW FOR GOAL.



A PROBLEM FOR THE UMPIRE.

plause from a sympathetic audience may in reality be detrimental rather than advantageous to the success of the game. For example, that wonderful throw of the ball across the field, which filled the spectators with admiration for the player's strength and skill, was simply an evidence of that same player's lack



THROWING FOR THE BASKET.

of judgment and inability to look more than two feet ahead of her, figuratively speaking, as in nine cases out of ten a ball thrown such a distance will fall into the possession of the enemy; if, however, it had been passed to a player near at hand and from there to the centre, and so on across the field it would have remained in the hands of the team. It is true that the ball would not have taken such a beautiful flight, and more than likely the audience would have failed

to observe just who was passing the ball, but even this could have been endured when through successful passing a goal had eventually been scored.

When playing indoors the regulation gymnasium suit of bloomers and a loose blouse of some thin woollen material such as serge is usually worn, while in the open air a somewhat heavier costume is adopted, a short skirt of some durable cloth like corduroy and a sweater or an easy fitting woollen blouse. To-day all the important colleges for women — Wellesley, Bryn Mawr, Vassar, Smith, etc. — are represented by regular basket-ball teams, and most of the larger institutions have adopted basket ball as a factor in physical training. A glance through the pages of any magazine edited in the interest of athletic sports, or at the sporting columns of the daily newspapers, will be sufficiently convincing to show what a prominent place basket-ball now holds and how generally popular this most healthful and interesting game has become.



READY FOR A LONG PASS.

RETURNING THE BALL FROM OUT OF BOUNDS.







By HARRIET RIDDLE DAVIS.

IT HAD always been, from time immemorial, a standing quarrel in the little town of Hunting Hill, as to whether the estate of Colonel Legare

dipped down more on the bob or the nabob side of the town. None had ever pretended to dispute the fact that there was a line of demarcation which divided the town itself into two distinct halves that were jeeringly dubbed by the opposing factions "bob" and "nabob," but when it came to the great tract of land granted by the Lord Proprietary himself to the Legares, that was another matter and worth quarrelling about. But every one was willing to unite upon one thing, that June, the mischief-loving daughter of the Colonel, belonged to them all in common, nabob and bob alike.

There was not one soul in the whole community who did not feel a sort of right in June and in all of June's affairs, no matter how trivial, beginning with the rector and Senator Dabney, the big men of the place, and so on down the line to humble Uncle Jasper and Aunt Cynthy, who sold bits of hoecake and fried chicken over the top of a barrel on court day, or on the great day of all, when the tournament was on. Even the town's pensioner, who drove the one solitary horse-car of which the town could boast, and which trundled up and down the absurd curves of the main street, felt it a grievance if he could not chance to be headed the same way that June might be going and thereby have the privilege of jerking her up to the top of the hill and then jerking her down again.

It was, therefore, a source of considerable pride and excitement to the whole town when it was known that the great county tournament would be held in Colonel Legare's big grassy meadow, the one that ran along on the bob side of the town, and that an entrance fee was to be charged at the rusty iron gates—for what purpose no one exactly knew, though speculation was rife concerning this unusual feature. It was further stated, much to the indignation of the older portion of the community, that the town-fathers had offered money prizes for the best exhibition of horsemanship.

The whole of Hunting Hill was agog over this tournament. Every one felt sure that half the men in the county would ride for June; perhaps there would be some trouble about it on that score, for there had not been a tournament held for years without some heartburnings and jealousy over the crowning of the Queen. The preliminaries, however, were settled to everybody's satisfaction. Senator Dabney would make the charge to the knights, Colonel Legare would award the prizes and the whole procession of knights would be in costume. No feature of the pageant was to be omitted. There would be marshals, pages and heralds; and the brass band, which had been practising for a month, would come over from Tidewater and parade through the town in the old gilded circus wagon which had belonged to Hunting Hill seemingly from the beginning of time.

So the gossip ran and spread until the very eve of the tournament, when everything was in readiness, the course laid off, the arches up, the grandstand decorated and twenty

knights posted for the running; it was whispered about that June had given out that no one should wear her colors or ride for her. She would play no part whatsoever. This was a sad disappointment to the interested townspeople, and when June happened to appear in the town, just after this was known, she found every eye upon her and knew that she must run the gauntlet of every tongue.

Her first encounter was with the town's pensioner, who came trundling along over the uneven track leaning far off his platform to hail her.

"Hi! Miss June. I'd like mighty well to give you a lift, but you see I've got a passenger and can't turn round, but I'm comin' to see you crowned to-morrow—and——"

June waved her hand and shook her head by way of answer. Then she caught sight of the ladies of Judge Primm's family tripping toward her from the nabob side of the street, so she slipped into old Uncle Jasper's little cabin, where he cobbled shoes for the community, until they should have gone by.

When again she hurried out into the sunshiny street, it seemed to her that the whole of Hunting Hill was abroad and was bent upon her affairs. She wished the horse-car would come along and trundle her home, out of reach of the idle and the curious. Then suddenly there came a clatter of hoofs down the street, and she saw coming toward her some one mounted on a high-strung, mettlesome horse, with two hounds at his heels. She shrank back into the doorway of the little milliner's shop, but a pair of piercing eyes which had been looking to right and left had already seen her, and in an instant the rider had dismounted, and was at her side.

It was her big, solemn, masterful Cousin Peyton.

As he came toward her, his face grave, his cap in his hand, and switching at his riding boot with his crop, June instinctively made ready for battle. He said quickly, with some abruptness,

"What's this I hear, June, about the tournament to-morrow?"

"That depends on what you have heard, Peyton," returned the girl, gravely.

"I don't like this whole business, a horde of people over-running your place, prize money, an entrance fee and——"

"And what?" questioned the girl, as he paused.

He broke off suddenly and in a different tone asked,

"Does your father know all the talk there is about Pinkney Marlowe's attentions, and that he intends to ride for you to-morrow?"

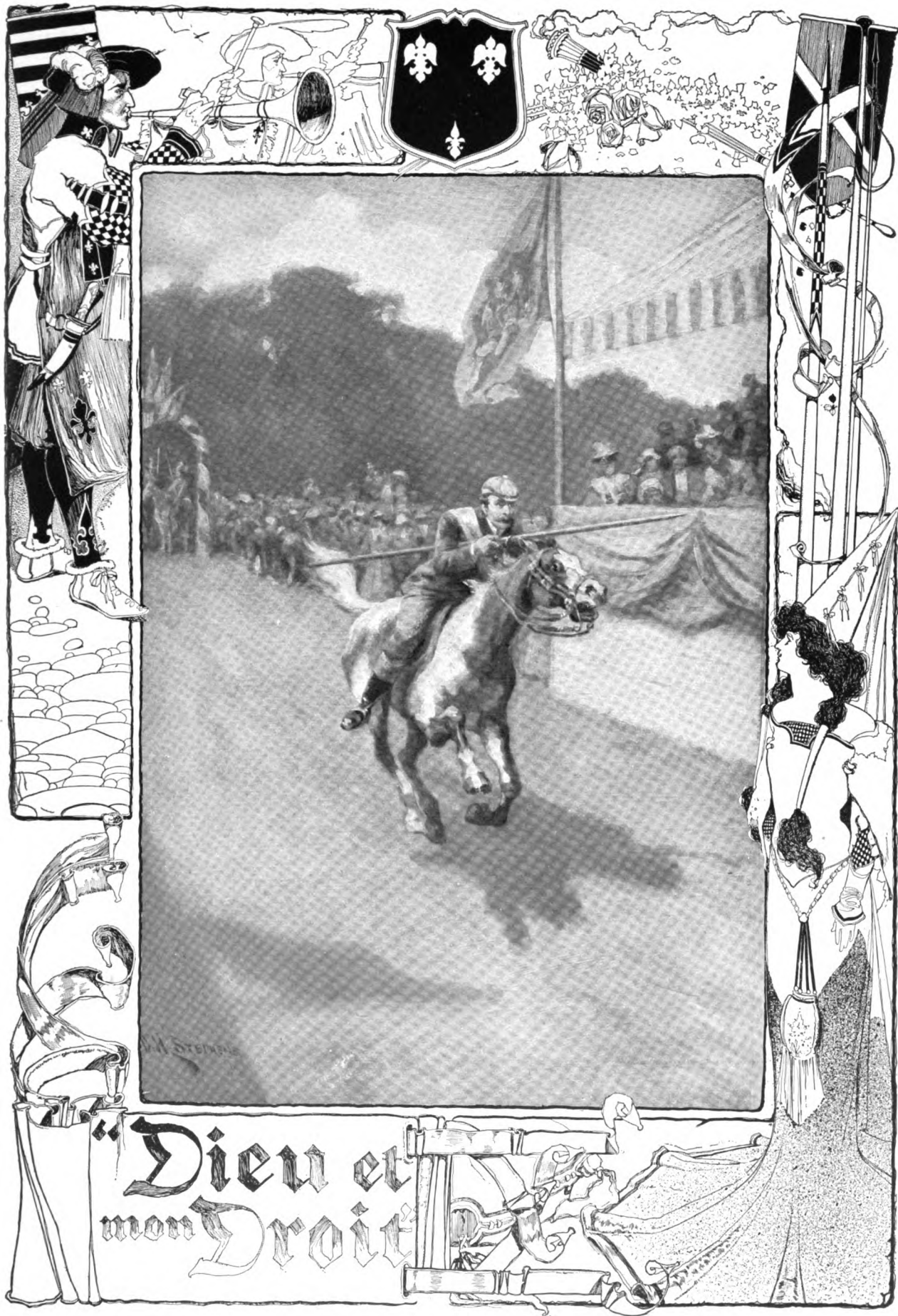
June repressed a twitch around the corners of her mouth and said,

"No; father knows nothing about it, Peyton."

And she might have added, "Neither do I," only she would not give Peyton that satisfaction. She would quarrel with him first. He continued curtly, in a questioning tone,

"And you mean to give him, if you have not already done so, your colors, and let him ride publicly for you, knowing what significance the whole town will put upon it?"

June would not reply. He went on: "You are much too young and too fair for such publicity, and as your nearest kinsman next to your father, I object to it, June."





SENATOR DABNEY AND JUNE.

"Oh, well, Peyton, you know there is an old saying that runs 'Woman's beauty, rainbows and forest echoes are only fleeting'; so why do you grudge me my day?"

She spoke mischievously, but she was twisting her fingers nervously. Peyton's face grew dark and he said impatiently,

"If it were anybody else in the county but Marlowe; anybody that was in any way worthy of you. The worst of it is, that when he rides that vicious little calico brute of his nobody can outrun him, and——"

"Why don't you ride yourself then, Peyton? You could outride and outtilt Pinkney Marlowe."

She spoke with sudden and daring coquetry, and a flush spread over Peyton's face. He gazed straight into June's questioning, mocking eyes. He gripped his stick and said slowly in a significant tone, such as the girl had never heard from him before,

"And the man who shall wear your colors, if he wins, what will you do, June?"

June, with heightened color but with flippant tone, spreading out her print skirts and sweeping him a curtesy, said,

"Like the damosels in the jousts of old, I shall know how to reward my knight, but Peyton——" and June dropped her voice and

said meaningly—"if any man to-morrow shall wear a ribbon or guerdon given by my own hands, and win, he shall be rewarded in right royal fashion, I pledge you my word——" She paused again, then added audaciously, "Shall you ride, cousin?"

She looked at him with challenging eyes in which, as she asked the question, there was a veritable will-o'-the-wisp glint.

Upon the man's face there flashed a quick, changing emotion, hard to interpret, and for a moment or two there was silence; then he said briefly:

"No."

"Ah! You fear the prowess of Mr. Marlowe's horse, perhaps?"

He shrugged his shoulders with slight contempt and made no reply. She went on,

"It must be then that you're afraid of——" She stopped and looked at him roguishly.

"What?" he asked, coming a step nearer.

"The—reward."

She scarce whispered the word, but it had a curious effect. His hand dropped quickly on hers, and he said under his breath,

"By Heaven! June, if I thought you——"

But what he would have said June was destined not to hear, for just at that minute the town's pensioner jingled his little one-horse car around the curve of the street once more. He was making a return trip, and, catching sight of her, called out from his platform,

"Hi! Miss June, I hope I'm going the right way this time so I can give you a lift."

"Just wait a minute, I'm coming," she called back cheerily. Then she said gaily to her cousin:

"If you should change your mind about entering for the running to-morrow, Peyton, I should suggest that as you are a little late in the matter you might be heralded as the 'Knight before Last.' That would seem fitting and would make a sensation when the Marshal calls out, 'Charge, Sir Knight.' Good-by, Peyton."

## II.

There was not a cloud anywhere visible on the face of Nature when the crowds began to gather in Colonel Legare's big meadow the next day. The townspeople and county folk came by fifties, then by hundreds, until the worm fence all around the meadow was thickly lined with buggies, carryalls, saddle-horses, market wagons, and here and there smart turnouts. The improvised grandstand was gay and fluttering with belles and beaux from the county.

The course was a short one, to be ridden over in eight seconds. Over it were the customary three arches one hundred feet apart, from each of which depended a light iron clip so arranged that its height could be adjusted to each horse and rider. In this clip hung a white ring an inch and a quarter in diameter, and this ring must be carried off and held upon the spear point by the contesting Knight as he ran at full speed under the arch. Each knight must endeavor to carry off all three rings, and each knight had three runs.

As the appointed hour drew on, when the rector, Senator Dabney and Colonel Legare were all in their appointed places on the judges' stand, and the assistant marshals were pressing the crowd back from the edge of the course preparatory to the entry of the knights, June came sauntering out of her father's house, down the steps, and across the lawn and into the meadow. She was dressed all in white, simple and unadorned. There was no color anywhere about



her save upon her cheeks and in her eyes. No fluttering ends, no superfluous furbelows marred the outline of her lithe young form. Upon her hair she wore a white shade hat, and upon her bosom where the bodice crossed there was a small inconspicuous knot of white ribbon. Her progress across the meadow was slow, for her greetings were many and her train of young country admirers swelled as she proceeded.

Peyton saw her from where he sat upon his horse, but he did not dismount or offer to escort her to the grandstand. He was in his ordinary riding dress of high boots and corduroys. He had not meant to come to the tournament, but somehow he found it impossible to keep away, and he felt again that strange, tingling sensation as he looked at her that he had felt the day before when she had suggested to him to enter the running as the "Knight before Last." He could not help drawing a long breath of relief when he noted her simple white gown, with no bunch of colored ribbon adorning it, such as so many others were wearing.

Senator Dabney, from the judges' stand, also saw her coming, followed by her train of rustic swains. He nimbly descended to meet her, and with much the same gesture that he used when he was sweeping aside a political opponent, he swept away her rustic following and taking her upon his arm conducted her himself to the grandstand. As Senator Dabney dressed like Henry Clay and had the manners of Lord Baltimore the little pantomime was much relished.

Then the first signal was given and the knights rode into the meadow, while the brass band in the circus wagon played "Maryland, My Maryland," and the crowd cheered. They were a goodly sight, these twenty young knights, and all were right gallantly mounted. Each bore his title and the number that was to designate the height at which he wished the clip set for him. Each was decked and sashed according to his own notions of what a knight should be, and each wore a knot of colored ribbon upon his breast.

The last man of the twenty was rather a heavy-looking young countryman mounted upon what Peyton Legare had styled a calico horse. This horse was somewhat under-sized and vicious-looking, and his rider seemed to have difficulty in keeping him in line. Both horse and rider, however, were evident favorites with the crowd, and as they swept with the others before the judges' stand to receive the knights' charge, Peyton noticed that the rider wore just over his heart a knot of white ribbon, small and inconspicuous. Quick as a flash he turned in his saddle to scan the grandstand. His eyes ranged carefully over the bevy of girls in their light, Summer gowns, but none wore a knot of all-white ribbon. Then his eyes fell upon June, and his quickened sight sought out upon her breast a little knot

of white that matched the one worn by the rider of the calico horse. Just then the second signal rang out upon the air, and the tournament was on.

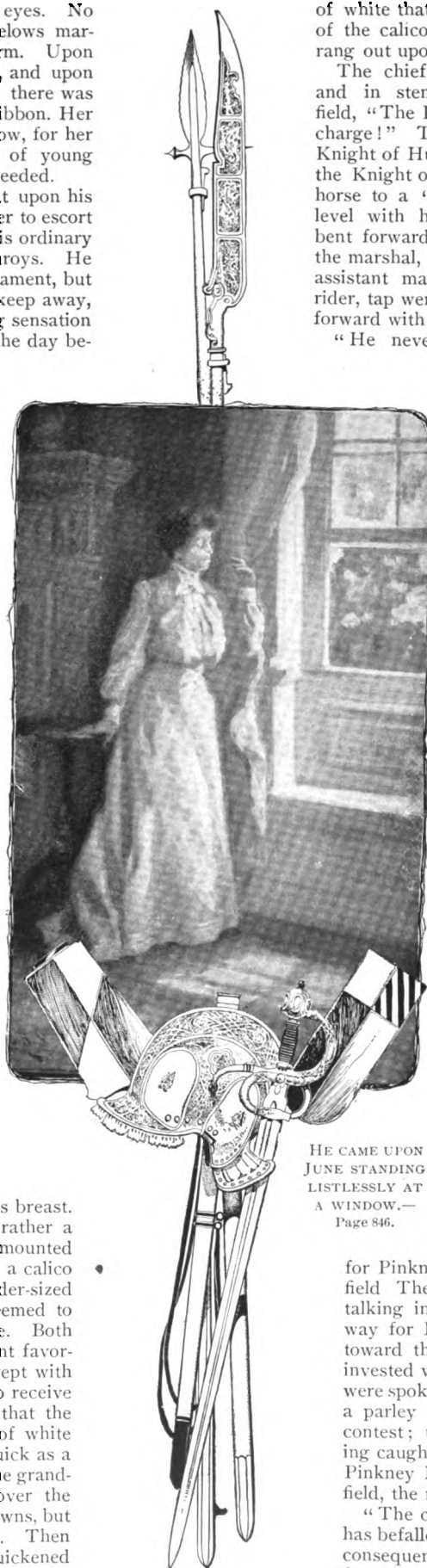
The chief marshal had risen in his stirrups and in stentorian tones thundered across the field, "The Knight of Hunting Hill! Prepare to charge!" The assistant marshal echoed "The Knight of Hunting Hill! Prepare to charge!" and the Knight of Hunting Hill instantly brought his horse to a "present" and raised his spear to a level with his eyes as his head and shoulders bent forward. "Charge, Sir Knight!" thundered the marshal, "Charge, Sir Knight!" repeated the assistant marshal. Away went the horse and rider, tap went the drum, and the multitude pressed forward with bated breath.

"He never touched it," shouted some one, as the first ring was left upon the clip. Bang! went the spear! at the second arch, and the ring flew out into the crowd. Swish it went at the third arch, and the ring slipped and hung upon the steel point of the spear as the Knight of Hunting Hill rode back to the judges' stand to hand over the ring, which was placed to his credit.

With the same formality other knights were called in turn and ran their races, some getting one ring, some two, but none all. When the list was nearing completion, the young countryman on the calico horse was called. His horse had grown fractious and restive as knight after knight got away, and still he was held back, but at last the marshal called "The Knight of My Heart's Desire! Prepare to charge!" and Pinkney Marlowe rode to the first arch amid the cheers of the crowd; but when he tried to bring his horse to "present" the calico horse only spun around like a top. In vain spurs were dug into him, but he merely plunged and kicked. The battle for mastery was skillfully waged between horse and rider, until suddenly the horse bolted, throwing his rider heavily against the second arch, leaving him senseless.

Consternation prevailed, for Pinkney Marlowe was the best rider in the field. The crowd surged forward shouting and talking in every key, then it parted to make way for Peyton Legare, who came pressing toward the judges' stand. He seemed to be invested with some authority. A few words were spoken with the chief marshal, after which a parley was held among the judges of the contest; then while the calico horse was being caught and led back to the course and Pinkney Marlowe was being borne from the field, the marshal announced above the din:

"The committee regrets that an accident has befallen Mr. Pinkney Marlowe and that in consequence his brilliant riding will not be a feature of the pageant to-day, but Mr. Peyton



HE CAME UPON  
JUNE STANDING  
LISTLESSLY AT  
A WINDOW.—  
Page 846.

Legare has kindly consented to take his place and make the runs for him under the same title chosen by Mr. Marlowe."

The crowd pushed back from the course as Peyton in his plain riding dress, with only Pinkney Marlowe's sash drawn over his shoulders by way of insignia, appeared mounted upon the fractious though subdued calico horse. His face was graver than its wont, and over his heart he wore the little knot of white ribbon which he had taken from the other man's breast. This guerdon of June's had not been given to him, but it was, nevertheless, his bounden duty to assume its guardianship, to ride for it, to win with it, even if the other man, when he recovered his senses, should have the right to claim the reward. And at the recollection of June's promise to reward right royally the knight to whom she should give this guerdon, Peyton ground his teeth. He was not the chosen knight, but he would ride, and he would win. He glanced hastily across the field while the clip was being arranged to his height, and it seemed to him that June's face was as white as her gown. She was doubtless wild with concern for Pinkney Marlowe.

But he had little time for thought of anything but the business in hand, for the marshal was thundering out,

"The Knight of my Heart's Desire! Prepare to charge!"

This time the calico horse was brought to "present," and Peyton sat immovable with spear raised to his eyes; then there rang out.

"Charge, Sir Knight!"

The drum tapped, the crowd held its breath, and away went the calico horse like the wind. A dozen jumps and he was under the arch with Peyton bending far over, holding his spear for the little white circle with as steady a hand as though it were cut in stone. The horse's ears were laid flat to his head, and "swish" went the ring as it slipped over the spear point at the first arch. On to the second arch they dashed; "swish" went the ring on the second time.

"Ah!" breathed the crowd with satisfaction, and then drew in its breath as horse and rider bounded to the third arch.

"He has it! He has it!" shouted the onlookers as he caught the third ring with as much ease apparently as though it were a barrel hoop. Then he dashed out into the open with the chief marshal and all the pages thundering after him. The band rang out triumphantly, "See the Conquering Hero Comes!" and then he rode back attended by the glittering retinue of horsemen to the judges stand and extended his spear with its three rings. He made a grave salute, and the crowd cheered. It was the first time all three rings had been taken.

But Peyton still had two races to run, and he never was able to tell afterward how he got through them. It was a din of clashing spears, thundering hoofs and shouting voices. He was conscious of one thing, however, that June had disappeared from the grand stand and was nowhere to be seen.

It was late in the afternoon when the last of the knights had completed his allotted number of races and the ceremony of announcing the victory was inaugurated. The whole meadow was keen for this result, and when the knights once more swept before the judges, great was the satisfaction when it was proclaimed that the Knight of my Heart's Desire had taken eight out of the nine rings, that he was the winner of the first prize and of the honor of crowning the queen of love and beauty. It took all the firmness and tact that Peyton possessed to evade these honors, to decline what were so obviously another's, but at last he was able to slip away and leave all the final glory of the day behind him.

It was with a heavy heart and a lagging step that he crossed the meadow and the lawn and took his way to the

old mansion house. He had still one duty to perform for Pinkney Marlowe. He must carry the bunch of ribbon to June and tell her the result.

He traversed the deserted house from end to end before he came upon June standing listlessly at a window that looked out upon the distant meadow whence came the subdued shouts of the multitude. She turned suddenly as she heard his step, and for a moment they faced each other silently. Then Peyton, with clumsy fingers, began to unpin the knot of ribbon from his breast. He held it out saying:

"I came to return this to you. It was won in the tilting to-day."

"Do you come as Pinkney Marlowe, or as Peyton Legare?" she asked directly.

"I came as Pinkney Marlowe. How else could I come?" he asked gravely.

There was a slight curl around her mouth, but she did not offer to take the knot of ribbon. Instead she stared as though trying to see through a fog. Gradually her lips curved into a smile, from a smile they broadened to a laugh that finally rang out clear with merriment. She was seeing again in imagination her big, fastidious cousin mounted upon the little calico horse. She said amid her laughter:

"Peyton, what possessed you to ride for Pinkney Marlowe to-day?"

The man looked at her in bewilderment; then he looked down at the ribbon. He could make nothing of such a question. He said slowly:

"He wore this knot of ribbon given by you, and when he went down with it I could not let it lie there crushed to the earth, so I rode for it by proxy and for him because you had given it——"

He hesitated. June's laugh had died on her lips at his words. Her eyes took on a look of wonder; then they grew warm and bright, and a rising color spread upon her face, she said softly:

"You did all that for me, Peyton?"

He nodded simply, then she spoke hurriedly.

"But the ribbon was not mine; I never gave that knot of ribbon to Pinkney Marlowe; I never even saw it. I refused to give him one. I forbade him to ride for me. I——"

She broke off in her vehemence. A strong tide of emotion rose to the man's face. He spoke haltingly.

"How, then, did he——?" Suddenly he dropped the bit of ribbon and, coming close to June, laid a compelling hand on hers and said,

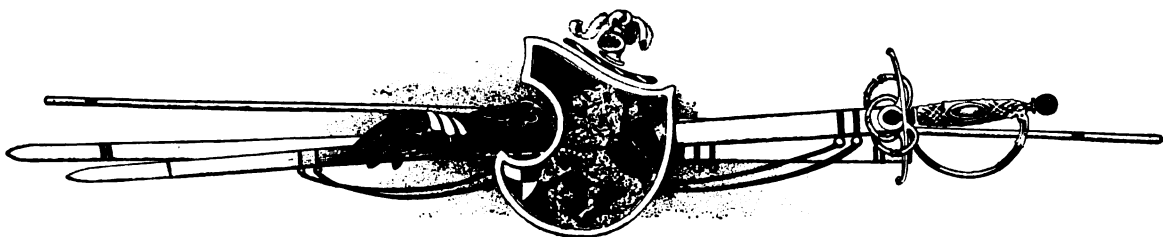
"June, I'm a dull fellow. I never can understand intricate situations. Your words of yesterday about rewarding the man who should ride for you have twisted themselves into a dozen meanings in my mind. I thought you were playing me off against Marlowe, but now I almost dare to believe that——"

He seemed to be groping for his words, though had he known it he needed no words, for his eyes were eloquent and his whole face told the story. June read it, and a little quivering smile of satisfaction began to play around her mouth. She gazed at him with an answering look, and when the pause threatened to last too long she said demurely,

"How does it happen, cousin, that a man who is so very brave with his horsemanship should be so little brave with his tongue? I——"

June never finished that speech, for it was smothered then and there upon her lips and she had no further cause to complain of her cousin's lack of bravery.

And all the time out in the meadow the Tidewater band was playing "Oh! Come with Me and be My Bride," though neither of them noticed it.





## NICKOTIKE

BY HENRY TYRRELL

Down in Williamsburg, Virginia,  
In the old Colonial days  
When the gentle Indian savage  
Marvell'd still at white men's ways,  
Once a brave and noble red man,  
Of Pamunkey's tribe the head man,  
Loved and petted a wee pale face,  
Daughter of an English earl ;  
And he called her Nickotike,  
Which means, Pretty Little Girl.

Nickotike ! Nickotike !  
Still the romance of it rings,  
And an old-time recollection  
To the modern sweetly clings.  
For the child grew up, and tarried  
In Virginia till she married ;  
And her own, her first born daughter,  
Grandchild of an English earl,  
Likewise christened Nickotike,  
Was a Pretty Little Girl.

To the second Nickotike,  
Life's allotment was the same ;  
And succeeding generations  
Never let die out the name.  
Bred in old King William County,  
Of Virginia's richest bounty,  
There, to-day—though long forgotten  
The ancestral English earl—  
There, to-day, dwells Nickotike,  
Still a Pretty Little Girl.

Had she doe's eyes and warm tresses,  
That first Nickotike child ?  
Was she pink, and shy, and tender,  
Like the eglantine blown wild ?  
You are ! loveliest and rarest,  
Of Virginia's own the fairest,  
Were you twenty times the daughter  
Of a bygone English earl.  
Ah ! there's more in Nickotike  
Than just Pretty Little Girl.





## FANCY STITCHES AND EMBROIDERIES.

**T**HIS MONTH we offer to the lovers of art needle-work as applied to table draperies a very novel style of design for a set of doilies; nevertheless, the method of working is simplicity itself, and for the effect obtained the labor involved is not excessive. The set comprises six designs, all based on the same motive, so that as a whole they are very harmonious. They can be duplicated for larger sets of twelve or eighteen pieces. The plain border can be finished with a simple purl edging or a narrow lace.

There is a charming little edging made of the tiny lozenge-shaped Honiton lace braid that is exactly suited to the purpose and launders exceedingly well.

The material on which the originals of the colored illustrations are worked is a good round thread French linen of medium weight. This linen is pleasant to work on, launders beautifully, keeps its color and wears well; it is better than the Irish linens that are in more general use.

The size of the designs in the colored plate is about right for dessert doilies, but if enlarged to ten inches in diameter, they make a most distinguished set for dinner plates on a polished table. Indeed, dainty as they are, these doilies lend themselves especially well to enlargement. This is usually the case when the drawings, as in this instance, follow the Japanese artists' idea that a design should occupy a space rather than fill it.

The colors here suggested for carrying out the work, yellow shading to golden brown, with just a touch of red, happily reproduce nature in the most common variety of the nasturtium and also of the straggling Japanese chrysanthemum, but the decorator's license makes the same colors equally available for the poppy, clematis, trumpet flower and honeysuckle represented in the remaining designs. These yellow tones harmonize with almost any surroundings. They would look particularly well on a table decorated with cut glass filled with ferns and foliage only. For decorations in bright colored flowers these designs would be exquisite worked in shaded white, the sweeping curves being outlined on one side with wash gold worked in stem stitch. To many this kind of gold thread is not well known. The right kind is pliable, passing through the material as easily as silk if the eye of the needle be large enough; it washes beautifully and will wear as long as the embroidery silks. Again, any pre-

ferred color can be used instead of yellow, but one would not advise a variety of colors or green for the foliage or any of the doilies. If variety be desired, each individual doily can be worked in a different color, making what is known as a harlequin set. Such treatment, however, is not as refined as the use of one color throughout or white.

A few words with regard to the shading of white flowers may be acceptable. It is a fact that even expert workers

who can shade beautifully in colors find themselves at a lost in the attempt to shade in white, frequently failing to get the brilliant effect necessary to success. For this reason the usual treatment is to shade with very yellow green, the shade obtained in painting by mixing ivory black and lemon yellow. While a little of this green is desirable, it should be supplemented with one or two shades of just the right tone of gray.

The local color should not be a blue-white, like the linen, but must have a touch of yellow in it. I have in mind an exquisite centre-piece of white poppies shaded in this way.

The stitches employed for the present subject should be perfectly familiar. The flowers are put in with the regular solid work in the long-and-short stitch known to the merest tyro in embroidery. But let not the golden rule be forgotten of always following the curve of each petal or form with the direction of stitches. The foliage leaves are always worked in a slanting direction towards the central vein from each side as will be seen in the colored design.

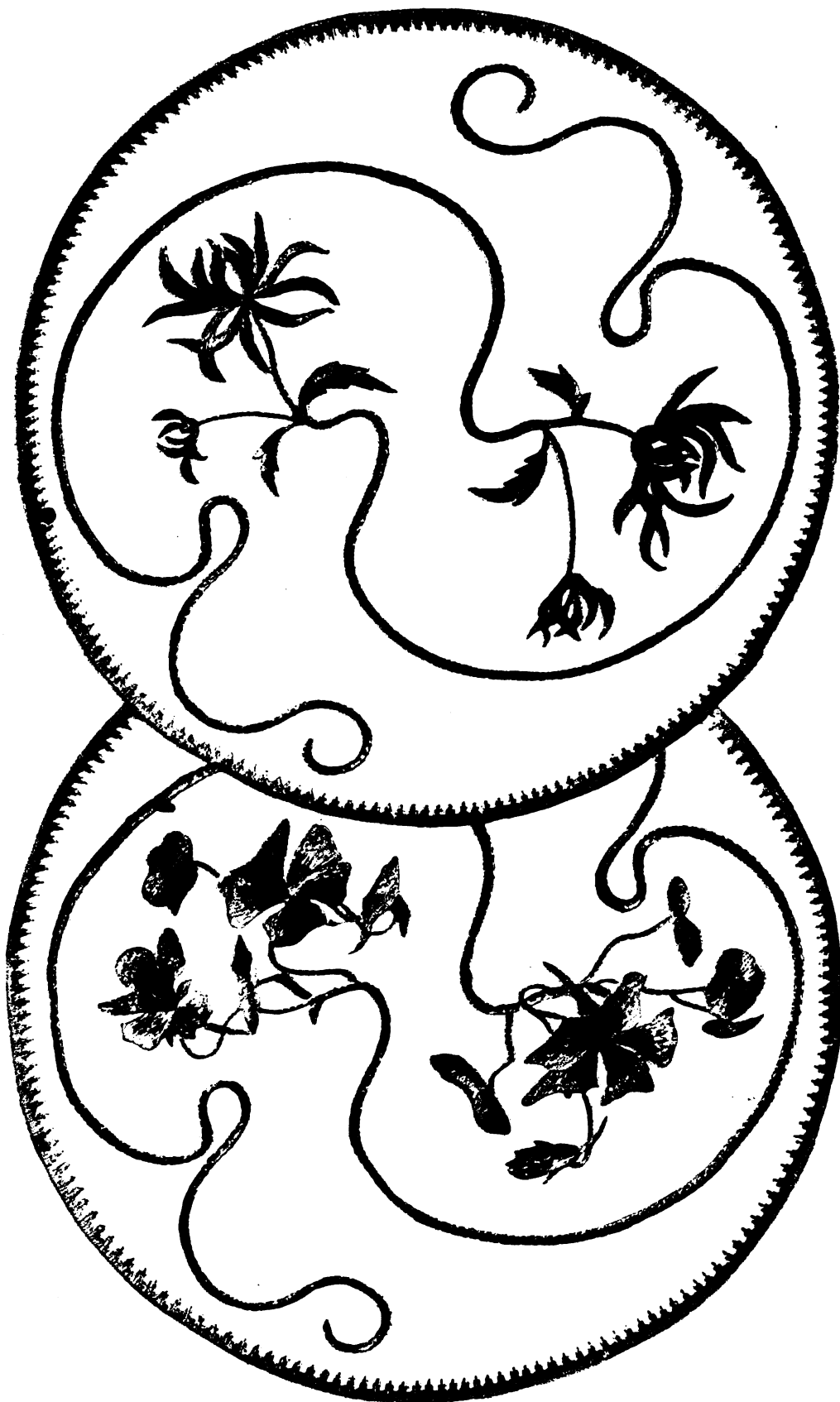
The colored plate should be studied because being reproduced from the embroidery itself it forms the best lesson possible. The scrolls that do duty for stems are worked in outline stitch, three or four rows side by side of different shades. Each row must start from the same end; if one turns back in working outline stitch, it at once gives the effect of a chain stitch and so falls short of the best results.

The border is buttonholed in long-and-short stitch formed into vandykes on the inner side by regulating the length of the stitches at intervals. Two strands of filo floss are taken, one a shade darker than the other. The shades must be very near to each other. On the larger doilies two strands of the same shade are likewise used for the scrolls. For the flowers the outside only can be worked with two strands also. This gives a fuller edge, the inner parts being filled in with one strand. For the small dessert doilies one strand should be used except for the buttonholing.

EMMA HAYWOOD.



ADDITIONAL DESIGNS FOR DOILIES.



DESSERT DOILIES. REPRODUCED FROM THE ORIGINALS, AND DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."



WILD ROSE AND ORCHID DESIGNS FOR DESSERT DOILIES. DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."



# Crocheting

## ABBREVIATIONS USED IN CROCHETING.

ch.—Chain.	st.—Stitch.
ch. st.—Chain stitch.	p.—Picot.
s. c.—Single crochet.	l.—Loop.
sl. st.—Slip stitch.	
d. c.—Double crochet.—(Thread over once.)	
tr. c.—Treble crochet.—(Thread over twice.)	
d. tr.—Double treble crochet.—(Over three times.)	
k. st.—Knot stitch.	

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, wherever they occur, that the details given between them are to be repeated as many times as directed, before going on with the details which follow. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

### CROCHETED UMBRELLA SHAWL.

FIGURE NO. 1.—This cape is very graceful when adjusted, and is quickly and easily made. It is a perfect circle in shape with the border full enough to fall in flutes. The cape illustrated was made of pink Shetland floss, but white, black, blue, gray or any color preferred may be used. Six hanks of the floss, a large cedar hook and a medium-sized bone hook will be needed in making the cape. Use the bone hook for the first two rows. Make a chain of 6 and join in a ring.

*First round.*  
—Make 12 d. c. in the ring and join the last d. c. to the first one. Work very loosely.

*Second round.*  
—Make 6 d. c.

in space between every third and fourth d. c. to form shells; join as before. (There should be 24 d. c., or 4 shells, in this row.)

*Third round.*—Now take the cedar hook; skip 3 d. c. below, and make 9 d. c. in space between third and fourth d. c. of 6 d. c. below; skip 2 d. c., repeat, and join the first and last shells by taking up the back stitch of the sixth d. c. of shell below and the first back stitch from next shell of 6 d. c. and making 1 s. c.; join the shells in every following row the same way.

*Fourth round.*—In the third space of shell of 9 d. c. below, make 6 d. c.; also make 6 d. c. in the sixth space of 9 d. c.; repeat and join the shells as before.

*Fifth round.*—Skip 3 d. c., make 6 d. c. in space between the third and fourth d. c. of 6 d. c. below; repeat and join with s. c.

*Sixth round.*—Work 9 d. c. in space between third and fourth d. c.; repeat and join the shells with s. c.

Now proceed as follows: Work 2 rows of 6 d. c. as before; 1 row of 9 d. c. as before; 3 rows of 6 d. c.; 1 row of 9 d. c.; 2 rows of 6 d. c.; 1 row of 9 d. c.; 5 rows of 6 d. c.; 1 row of 9 d. c. If a larger shawl is desired more rows may be added, but the size illustrated makes a convenient shoulder shawl. The shape admits of the upper layer being thrown over the head for a fascinator.

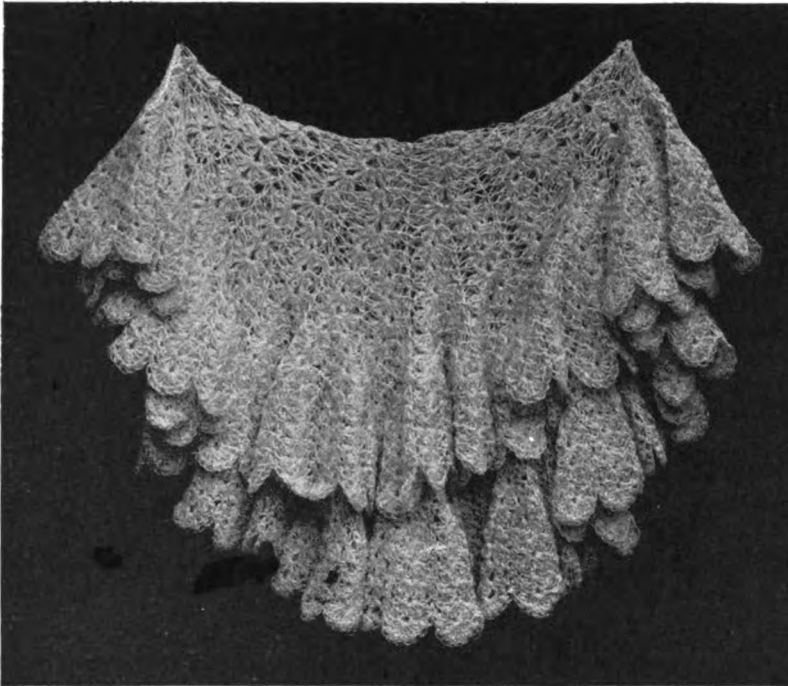


FIGURE NO. 1.—CROCHETED UMBRELLA SHAWL.

### CROCHETED INSERTION.

FIGURE NO. 2.—Make a chain of 10 stitches. Work 3 d. c. in 7th stitch from hook, ch. 2, 3 d. c. in same stitch; this forms a shell. 1 d. c. in last st., ch. 10, s. c. in last st.; turn.

*Second row.*  
—16 s. c. under ch. 10; ch. 3, shell in shell, d. c. in last d. c. of 1st shell, ch. 10, s. c. in last d. c. of shell; turn.

*Third row.*  
\* 16 s. c. under ch. 10, ch. 3, shell in shell, d. c. in d. c., ch. 10, s. c. under the d. c. between 1st and 2nd row; turn, 8 s. c. under ch. 10; ch. 10, turn; s. c. in centre of previous ring, turn, 16 s. c. under ch. 10, 8 s. c. in the remaining space of ch. 10, s. c. in d. c., ch. 3, shell in

shell, d. c. in d. c., ch. 10, fasten under d. c., turn. Repeat from star the length desired. Make another strip from these directions joining at the centre of the half circles, and finish with a chain on both edges as seen in illustration.

A very desirable all-over lace may be made from this design by repeating the pattern the number of times necessary for the shaping of the yoke, collar or cuffs selected. The crochet-work should be placed over the pattern occasionally to shape while working.

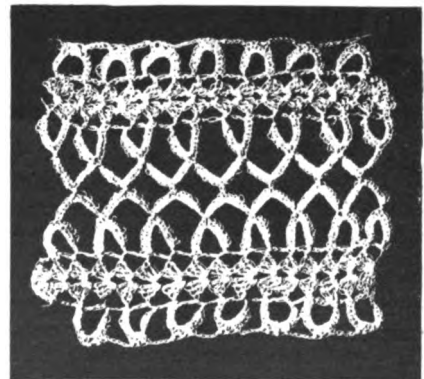
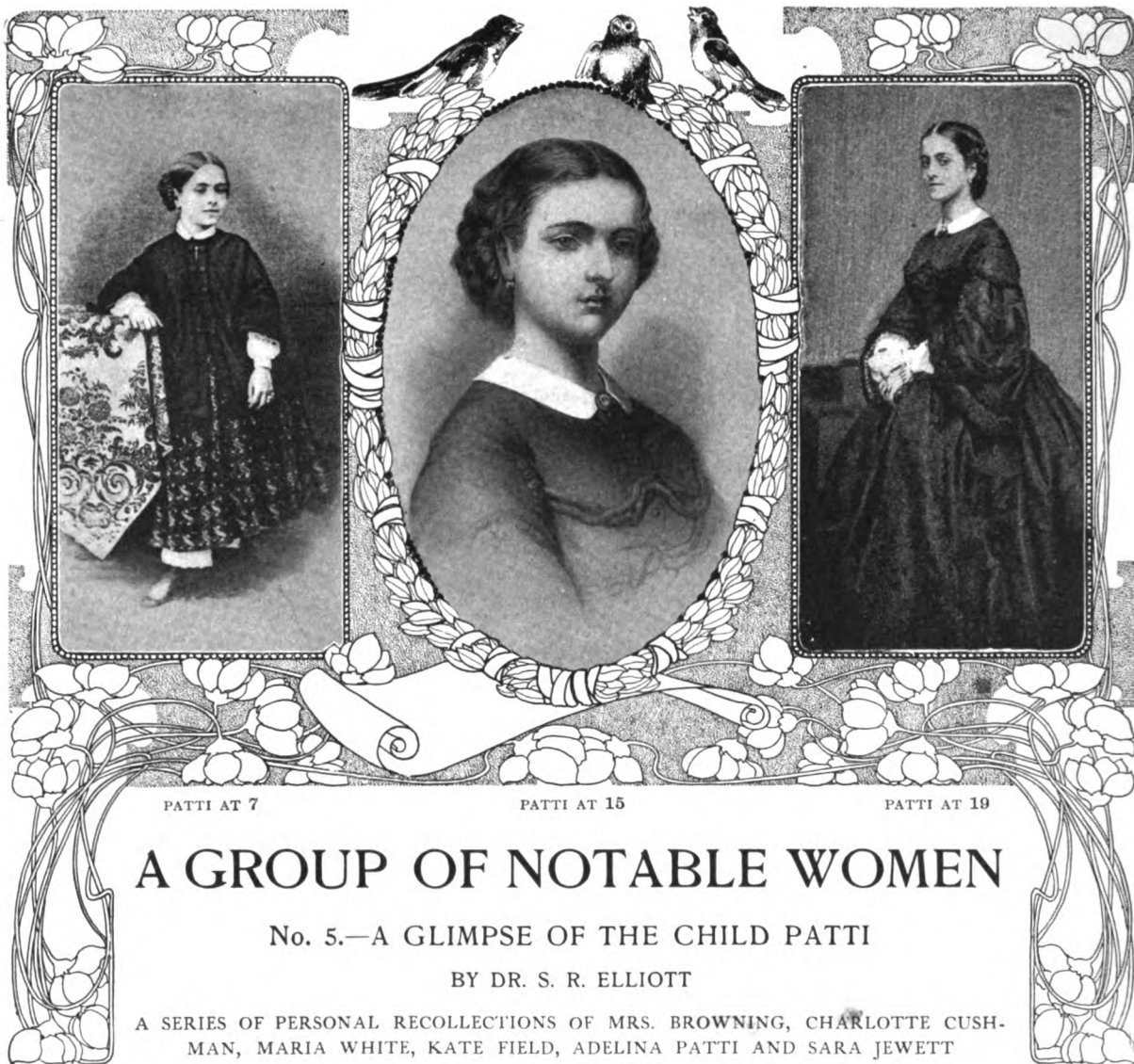


FIGURE NO. 2.—CROCHETED INSERTION.



## A GROUP OF NOTABLE WOMEN

### No. 5.—A GLIMPSE OF THE CHILD PATTI

BY DR. S. R. ELLIOTT

A SERIES OF PERSONAL RECOLLECTIONS OF MRS. BROWNING, CHARLOTTE CUSHMAN, MARIA WHITE, KATE FIELD, ADELINA PATTI AND SARA JEWETT



THE OPERA was *Semiramide*; it had just concluded, the great doors of the Academy of Music were being clamorously opened by hurrying attendants, while the vast crowd heaved and swelled and eddied through the aisles, pausing at the portals before emerging into the darkness and chill of the wintry streets. Grouped as if stranded by some whirling eddy, I observed several persons whose faces seemed familiar. They were evidently waiting for a carriage, and as the calls grew louder and more and more unintelligible, the due extrication of this party seemed to grow more remote. So I volunteered my aid, partly from boyish good-nature, but more, I fear, because as a city boy I was not a little vain of my knowledge of street topography.

The leading man of this party, a well-known and distinguished citizen of Charleston, South Carolina, was holding by the hand a beautiful child apparently of eleven or twelve years of age, although a certain symmetry of form hinted that she was at least small for her age—a conjecture borne out by her expression, and her unusual poise and ease of movement. "This," said the gentleman presenting the child with playful formality, "is our coming prima donna," and—turning to a quietly dressed, rather sad-looking lady beside him—"this is a prima donna also." "Of de past," smilingly murmured the grown woman, unmistakably the child's mother, even without the passive arm laid upon the child's

shoulder. The rest of the party consisted of two society ladies, sisters, who after kissing the little girl, drove off in their carriage. I now turned my attention to my Charleston friend and his charges, and having with some difficulty disentangled a carriage from the struggling mass of horseflesh and livery buttons, I was as a reward invited to share the conveyance. Nothing loath I crowded in, and we were speedily driven downtown, about a mile, to a modest house in one of the quiet side streets, occupied as an Italian artist's boarding-house, the impressario being an ex-tenore robusto who had somehow got marooned, as it were, when his company sailed for Havana. The street generally was dark, but this particular house was aglow, and from it came sounds of revelry, for at this hour the members of the Opera Company—all except the stars, who were at the Clarendon—were to take the only hearty meal of the day. My Charleston friend, who was himself a physician, explained that these folk take no breakfast and, saving a morsel of fruit, usually go fasting to both rehearsals and performance. "From times immemorial," he continued, with a smile, "it has been deemed meet and proper for every priest to 'celebrate,' in any language, fasting, and these votaries of music do the same for other reasons."

I had noticed ever since we left the opera house that the little Adelina was continually singing softly to herself somewhat in the manner that a child would sing to a kitten or a doll. At first I supposed that she was only repeating such scraps of melody as she had heard at the opera, and indeed I thought I caught a few phrases of "*Giorno d'orrore*." I soon found, however, that with every changing mood she changed her

NOTE.—The portrait of Patti at the age of nineteen appears by courtesy of McClure, Phillips and Co. and is copyrighted by them.

tune until samples of every sort of music were brought under contribution, from Händel to the simplest Irish or Scottish ballad. Nay, even the native article of Afro-American vintage came at times to furnish a musical background for the child's varying humors—oftentimes absurdly incongruous and even grotesque if one considered the titles of these songs. With the ready-made acquaintanceship of boyhood, I ventured to ask the little prima donna of the future if she ever owned any dolls. She turned suddenly upon me, as if affronted at the question, and replied quickly, "Never since I grew up—since I began to sing," correcting herself. "Why did you give up dolls after you began to sing?" "Cause," she rejoined with a faintly Italian trip to her speech, "'Cause dollie only child play—only fun; music is all serious." "Then what about comic opera?" "Oh, that is not funny to us, it is only nature at play. One must have *scherzo* as well as *cantabile*, *non e vero?*"

This last appeal was made to a tall, ungainly-looking young man in appearance like a country schoolmaster, who was, I was told, a relation by marriage. "No," said he, with a strong German accent, "you'll never get Adelina to admit that there's anything funny about music—it's all the world to her." Someone suggested opera bouffe. At this the child winced, as if something had hurt her, and hissed, "*profanazione*."

At this moment all discussion was cut short by the summons to supper, for which function somewhat noisy preparations had for some time been going on in an adjoining room, while an odor of foreign dishes was beginning to diffuse a fragrant mist throughout the house. Seated at the right hand of the host—himself an opera singer—I descried the renowned conductor and composer, Signor Arditì. His face was familiar not only from his multiple picture in the music stores, but was made more so by the clever pencil of Patania, whose swift and taking caricatures were beginning to draw attention. The bald head, surmounting a boyish figure seated on two chairs one above another, was so rooted in the mind that I found myself unconsciously looking for the other chair as the bald musician was ensconced on a seat so high that the floor was some inches beyond him. The conductor talked all the time with the ease and gusto of a prose *improvisatore*, pausing to address some words to the waitress (who looked like a thinly dis-

guised ballet girl) at the changing of the plates necessitated by the rapidly succeeding courses.

The little cantatrice sat near me. I could not fail to note the primness and decorum of the girl, as if self-restraint and discipline were matters so novel as to be delightful. I had picked up a smattering of Italian, so I tried to understand the substance of what was being said, but with poor success, which I gallantly attributed to the differing dialects that prevailed, Venetian and Neapolitan being prevalent among the singers, while the leaders and chorus masters and the like were probably from northern Italy or Lombards. Suddenly a tall, fair man appeared, with the pantomimic action of one late for dinner and conscious thereof. He was clamorously hailed as "*Qual Tiranno!*" Being a basso, it was his fortune to assume the part of some Eastern potentate whose word was law. In fact, some hint of his counterfeit presentment was observable in his stride and ease of manner in sitting down, which nearly broke the chair. This "tyrant" was a great favorite of the children and was regarded as the most gentle and lovable member of the company.

Conversation now became general, and a merry fog of sound brooded over the joyous table, undisturbed by the clatter of dishes and jokes, while groups of self-centred talkers and occasional interruptions vied with the monologists, for Arditì was not the only *improvisatore*. The little Adelina on this occasion spoke but seldom; but when she did so condescend there was a whole paragraph of feeling and of meaning in every particular word. Her national tendency to abundant diffuseness of speech and gesture was here restrained by habitual discipline, but it nevertheless gained in intensity. She revealed this in a slight altercation with a mischievous boy whom she inadvertently hurt, and to whose froth of gesticulation and gurgle of speech she only replied with the single word "*ragazzaccio!*" uttered in tones of such contempt that he was frozen to silence. Byron says "All foreigners excel the serious Angles in the eloquence of pantomime." However this may be, I certainly think that all Latins excel in the art of nomenclature. Even the monotonous prosy drum-beat becomes a whole signal corps, owing to French aptitude for calling names.

It has often been observed of the Italians that they are very light eaters and drinkers. Although Tuscan wine



MADAME PATTI AND HER HUSBAND, BARON CEDERSTRÖM



sparkled abundantly and invitingly, it was used so sparingly and even then diluted with water, that I came to the conclusion it was put on for ornament: those picturesque wicker flasks were bestowed tastefully about the board and so adjusted that the light shining through shed a lovely crimson blot upon the table cloth, to the evident delight of old and young, from the maestro to the children. I noticed that the blonde giant, the basso, drank sugar and water, eschewing even coffee. Yet with all this abstemiousness the men and women of middle life seemed inclined to fat—a fact which my South Carolina friend ascribed to the adipose-producing macaroni.

The *sotto voce* singing of the little Adelina had ceased, perhaps, as her mother said, because she had only one mouth; but it was resumed with the dessert. This service, consisting solely of dried fruits—figs, prunes and Malaga grapes, did not take up so much masticatory attention as the preceding courses, and so the lines were relaxed, the buzz of conversation dropped a semitone or so, and what might have been termed the full chorus of feasters gradually separated into duos, trios and conversational quartettes, performing very much at their ease and no more disturbed by one another than those practising at a conservatory. The last of the stragglers now appeared in the persons of Amati Debreuil, the prompter, and Madame Mora, the queen of the chorus. Both were veterans of the operatic stage, and both had seen better days in opera land. They were thus the repositories of stage tradition and referees in disputed matters, ethical or artistic. As those late ones came stamping in, shaking the new-fallen snow from their garments, little Adelina, whose order in that place was Heaven's first law, asked sharply, "Why are you so late?" "Little Donizetti's hurt; he fell asleep in the flies and the thunder-maker passed over his leg and broke it." Donizetti, they explained, was a little Scotch call-boy whose mother was employed in some humble capacity behind the

scenes, and whose name bore some whimsical resemblance to that of the beloved author of *Lucia di Lammermoor*. Donald was a great favorite, his ready wit, his activity and obliging disposition endearing him to the children, especially to the little Adelina, who had adopted him playfully as her page. "A' weel," exclaimed the little Adelina, with the most delightful imitation of Scottish cadence in her half-foreign voice, "Gin the laddy's hurt, we maun gie him a benefit"; and with that deft suiting of the action to words so natural to her, she jumped upon the table, which by this time had become a confused rumble of coffee cups and glasses, backed by a moving wood of wicker-covered Chianti flasks. Unheeding the smoke, she began to sing,

"'Twas within a mile of Edinboro' town."

That wondrous child-voice of hers seemed to tremble with unwonted emotion—attributable to the pathos of the situation, I at first suspected, but soon observed that, in the cunningest manner, the child was actually endeavoring to conceal her emotion by singing in the Scottish dialect; as if she had interposed still another language between her listeners and herself. Never did the tones of that dear old ballad go so direct to the heart (flavored, it may be, or rather scented, with Italy) as when that marvellous child, with features convulsed and tones shrilled by emotion actually a semitone or so higher as she sang. But the climax soon came; for the second stanza ended in a sob, and the coming prima donna actually broke down.

The bursting tumult of applause was hushed, as if a shadow of some brooding wing had been suddenly cast over the troubled group. Little Donald's mother had come in, all unaware that the lamed boy was now an operatic beneficiary; and as the warm-hearted girl was led sobbing from the room, the hat was passed with unexpected results. Soon after I took my leave, feeling that I had never heard such sweet music or singing more to the point.



## OF ONE I SING

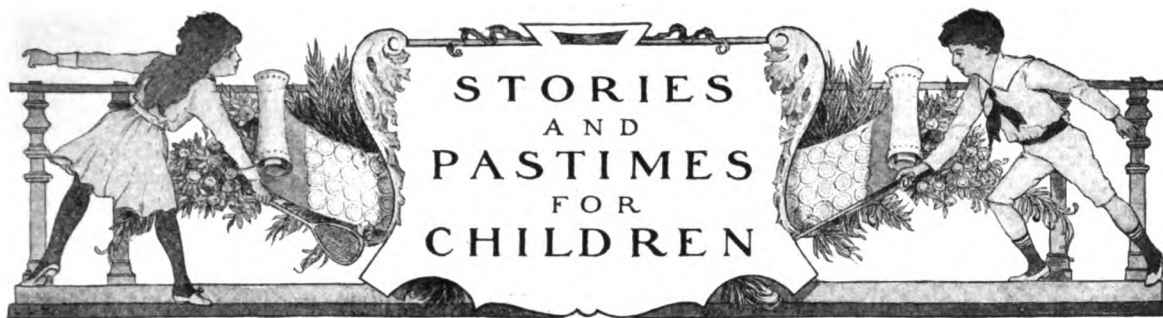
By CLINTON SCOLLARD

MASTERS, of one I sing  
The music of whose voice  
Is like the minstreling  
When nightingales rejoice;  
Is like the lutions of  
The lips of Love.

MASTERS, of one I sing  
The glory of whose eyes  
Is like the gleam of spring  
In mid-May morning skies;  
Is like the rapture of  
The looks of Love.

MASTERS, of one I sing  
The soothing of whose touch  
Is like sleep's conjuring  
To one who suffers much;  
Is like the healing of  
The hand of Love.

MASTERS, of one I sing  
The treasure of whose heart  
Is such no crowned king  
Can show its counterpart;  
Sweet, hold thou fast for me  
Love's treasury!



## No. 23.—HOME-MADE MUSICAL INSTRUMENTS

By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

**D**O YOU, girls and boys, know that music lies hidden all around, needing only the right touch to bring it forth? That almost everything has its keynote, even a big bridge or a little wooden bench, and that when the keynote is struck the object will vibrate and tremble? As you grow older and study these things you will discover the power of harmony and music.

A little blank piece of paper does not suggest music in any form, and yet you can draw many and various notes from it. Cut the strip of writing paper like Fig. 1 and whittle two pieces of wood according to Figs. 2 and 3.

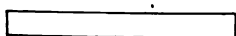


Fig. 1

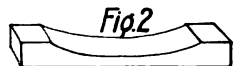


Fig. 2



Fig. 3

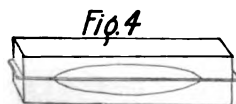


Fig. 4

Make the wood a trifle wider than the paper, when finished, place the paper between the bits of wood (Fig. 4), and, holding the instrument thus made tight between your teeth, blow through it. Keep on blowing until it whistles like the wind.

Of course, you should have a number of different instruments in your orchestra; therefore, others must be manufactured. Get some elastic bands and an empty cigar box to make an odd little harp. Harps in some form are as desirable now as

they were ages ago in Egypt, and later in other countries, some of which still retain it. Modern musicians, like Meyerbeer, Gounod, Berlioz, Liszt and Wagner, understanding the worth of the harp, introduced it in their music. Our instrument may not be as graceful in form, but you can have more real fun with it than you could with any of the big, costly affairs. If possible, get a deep cigar box, the best kind over which to stretch elastics to make them sing. Hammer slender wire nails at intervals along the front and back edges of the open box; then

take ordinary elastic bands (Fig. 5), and stretch them across the box by slipping each one over two back and two front nails. The elastics must be of various widths, the heaviest being at one end of the box and the lightest at the other (Fig. 6). With a quill (Fig. 7) test the instrument. The elastics may be tightened by being looped around and around one or more of the four pins, and in this way the strings can to a great extent be keyed as you wish.

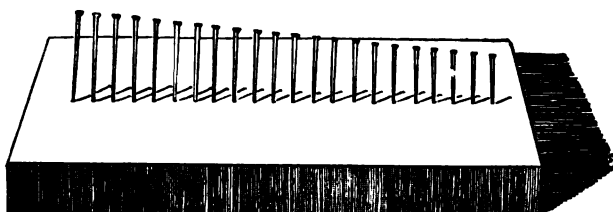


Fig. 8

When finished practise on the musical box with the quill toothpick until you can make the elastics sing a tune. Having succeeded, put the harp carefully aside where it will not be broken and hunt up a piece of wood about

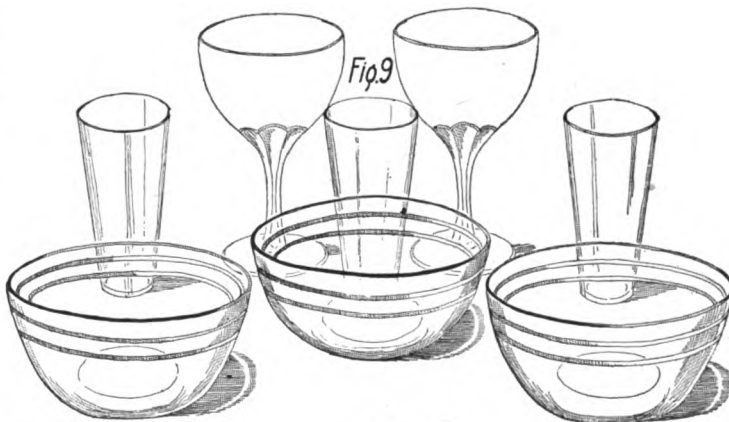


Fig. 9

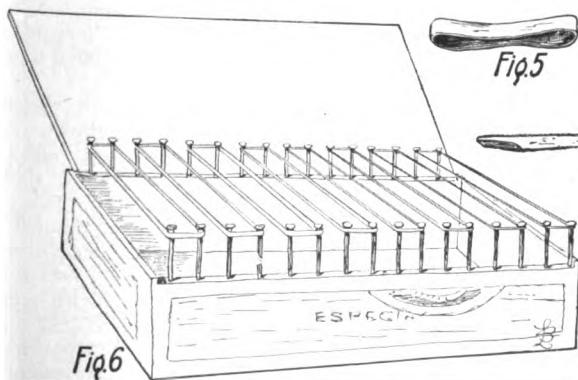


Fig. 6



Fig. 5



Fig. 7



Fig. 10

an inch thick: on the top of it, lengthwise through the centre, draw a straight

line as a guide. Along the line hammer common white pins graduated in size, placing the largest at one end and the smallest at the other (Fig. 8). If you can only get pins of

one size, graduate their height by sinking some deeper in the wood than others. To do so without danger of bending the pins, first make shallow holes with a large strong pin by screwing it into the wood; a hat-pin will answer the purpose. Should you happen to have heavy nippers, the pins may be all of the same height, and you can pinch off their tops, causing the row to slant down from one end to the other.

The story of "Dimple Cheek" will be continued in June.

All being ready, touch the pins lightly with the quill toothpick, running the scale first up, then down, the entire length of the pin row. After a few trials you will be able to play some simple airs on the pin notes.

Doubtless most of you have seen bells of glass which may be rung like those of metal, but probably you have never tried bringing music from every-day glass finger-bowls and drinking glasses. Try it. Collect as many different kinds of glasses as you can find, the thinner the better. Place them on a wooden table (Fig. 9) and with a wooden

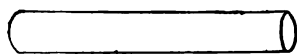


Fig. 11

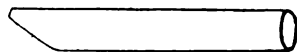


Fig. 12

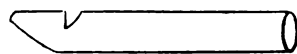


Fig. 13

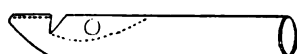


Fig. 14

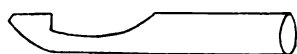


Fig. 15

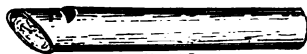


Fig. 16

a piece of ordinary willow tree (Fig. 11). Be sure it is flawless and perfect; with a sharp knife slice off a slanting piece at one end (Fig. 12), then cut a notch in top (Fig. 13). Gently tap the bark all over with one end of a penknife in order to loosen it from the wood. After carefully removing the bark without breaking it, cut the wood according to the dotted lines in Fig. 14, which will give Fig. 15. The wood is now ready to slip back into the bark, but before doing this place a pea in the hollow part (Fig. 14); then slide the bark back in place (Fig. 16). Now blow the twig and sound the alarm.

A roast of beef hardly seems promising in a musical way and yet the roast, though it does look so sober and quiet, can help you with the orchestra. Save the lightest two of the long, flat bones (Fig. 17) and, after cleaning and drying them, hold both in your right hand, one bone between the first and second finger, the other between the second and third, so that the convex or outward curved sides lie next each other and the top ends of the bones extend slightly beyond the knuckles. Then double up your hand, holding the first bone securely, the other loosely, and in this position give your hand a quick twist and jerking motion, causing the loose ends of the bones to come together with a click, click, clickity, click. The bones should not be cooked, as too much heat

will crack them. In case the bones are too large to handle with ease ask the butcher to bring you two smaller, lighter ones.

Another home-made instrument of music is the crystal flute, fashioned of small bottles. Any kind of bottle which

sounds well may take its place with the chosen few. Use coarse darning cotton to sew the bottles in a row on a strip of pasteboard, commencing with the deepest toned and leading up to the highest toned (Fig. 18). Place the flute against your lower lip and blow into the open mouth of the bottle. Continue blowing as you move the instrument along sounding each bottle in turn. After a few trials you can manage the crystal flute well enough to have all the bottles join in the grand chorus of the jubilee you intend to give with the home-made instruments.



Fig. 17

lee you intend to give with the home-made instruments.

A little ingenuity will enable you to make a fine fiddle, strings and all, of a common field cornstalk, and a good flute may be manufactured from a section of an ordinary pumpkin vine. Naturally you must think a little over the matter before you will be able to solve the problem.

If nothing else can be had, take some hollow door-keys of different sizes

and use them to play on, they are well worth trying. If you look in THE DELINEATOR for September, 1900, you will find out how to whistle with a blade of grass; and the July, 1901, number, gives directions for playing tunes on a comb.

The musical fountain is one of the most interesting experiments and is very simple to manage. Remember, you must use a goblet for the purpose, not a tumbler, as the latter will not work well, the form making the difference. Choose a goblet of very thin glass, fill it almost full of water and with the end of the finger you have dipped in water rub

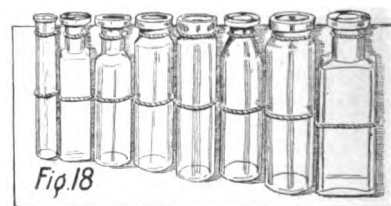


Fig. 18

the edge of the glass quickly around and around until it rings with a humming sound. You will soon find the surface of the water shivering and wrinkling up its face in tiny waves. Next it will become greatly agitated, sending up wee streams and drops of water. Wet your finger again and keep on with the circular motion until a little fountain of fine spray shoots up in the air, accompanied by the musical sound from the glass (Fig. 19).

Certain tribes of people are experts in forming sea-shells into musical instruments, but for you the shell need not be altered. Take it as it is, and holding the pretty thing to your ear, listen while the shell tells of the far-away blue sea which, singing gently, imparts to her children, the shells, power to transmit the sound of murmuring waves to the girls and boys who listen to her voice.

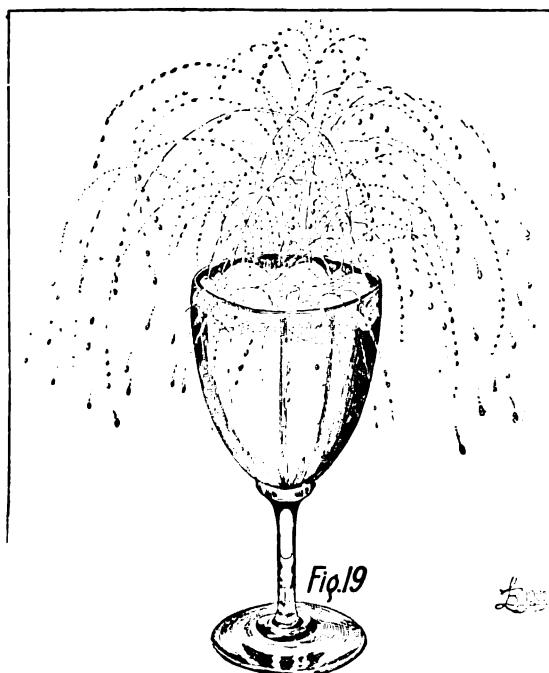


Fig. 19



## DRAWN-WORK

## CONVENTIONAL DOILY

FIGURE No. 1.—The designs illustrated are a departure

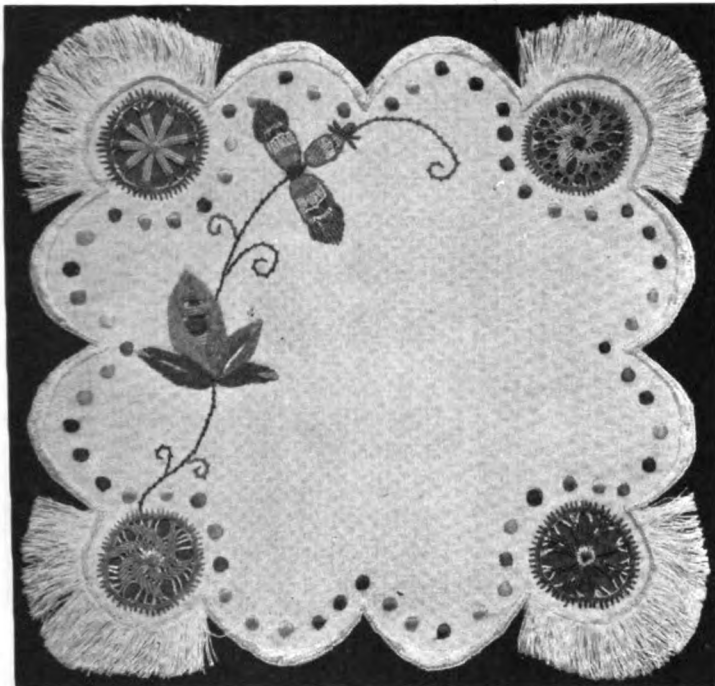


FIGURE No. 1.—CONVENTIONAL DOILY.

from the conventional drawn-work, inasmuch as embroidery forms an important feature in connection with the cut-outs, which are, in reality, not so much drawn-work as weaving; although the majority of women would call it by the former term.

It is impossible to give definite instructions for coloring in conventional designs. A variety of colors may be used; one tone however, should prevail, and the whole be made up of a harmony of colors. The prevailing tone in this instance is pink, with which other colors are brought into harmony.

Round thread art linen 8x8 inches is used to develop this design. The fringed corners help to form a very unique finish, while five styles of work are employed—embroidery, weaving, outlining, fringing and jewel work. Begin by buttonholing the outer edge and the forms of the spray to be woven, with white Persian floss. Buttonhole the circular forms in the corners with Persian floss of any desired color or colors. Make the buttonhole edge of all forms inward, as the foundation material is to be cut from under the weaving. The piece is now ready to be mounted on a frame or hoop.

**THE CORNERS.**—Cut the material from inside the buttonhole leaving three or four threads each way through the centre as in drawn-work. Divide the forms off and fill in with as many threads of white EE embroidery silk as are required for weaving the different designs. Weave with double thread of delicate shades of filo. It will be found that to use a blunt pointed lace needle No. 8 will greatly accelerate this work.

**STEMS.**—Beading stitch is used for the stems and tendrils.

**WEAVING.**—The three forms at the top of the spray

have EE embroidery silk of any desired color or colors laid lengthwise over them, and quite close, centring at the bottom and radiating across the top and round the sides.

Weave with two threads, using delicate shades of filo, and finish round the form with etching or outline stitch with filo. Make bullion stitch round the point of each form with different colors of EE embroidery silk.

For the lower form lay threads crosswise of EE embroidery silk and weave, as shown in the illustration, with delicate shades of filo. This form is finished with overlap stitch done with filo.

Overlap stitch in half work with filo is used for the leaves, and the jewels are worked in satin stitch of various contrasting colors with filo.

Cut the material from under the weaving; press the work on the wrong side through a damp cloth before removing from the frame, or, better still, dampen the work and leave to dry in the frame. Cut out four corners of linen to fit around the corner scollops, turn under a tiny edge and cast closely and firmly to wrong side of buttonhole work. This provides for a double one-inch fringe.

After the piece is laundered fringe the corners and cut out the side scollops.

Delft-blue is the prevailing tone of the doily illustrated at figure No. 2.

Draw threads as for a one-inch hem.

Buttonhole the corner scollops and leaf-like form at the top of the spray with Delft-blue Persian floss. Buttonhole the crescent form with pink Persian floss; the four corner forms, which at the beginning are perfectly round, with white Persian floss. Buttonhole all the forms to be woven inward, as the material is to be cut from under the weaving, and after the embroidery is completed remove from the frame. Baste the hem and hemstitch be-

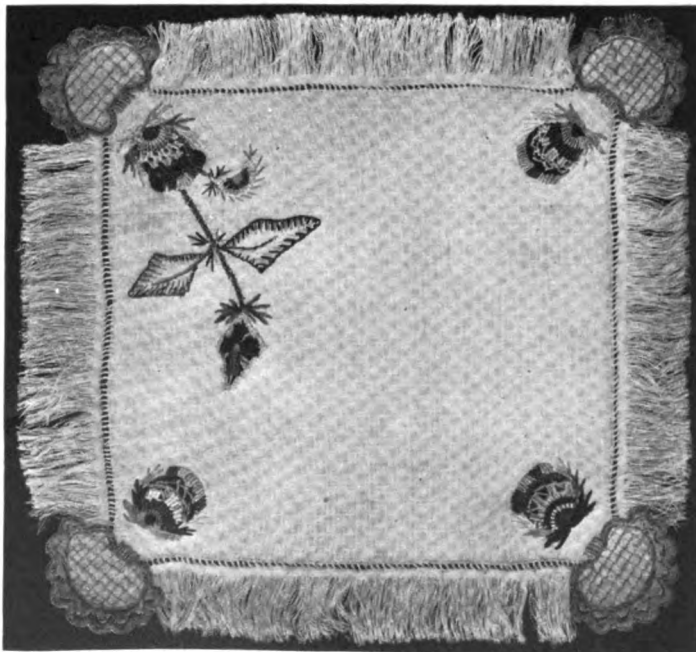


FIGURE No. 2.—CONVENTIONAL FRINGED DOILY.

tween the corner scollops, using ninety spool cotton. Split the hem at the outer edge and fringe as here illustrated.

# A Five o'clock Tea

By

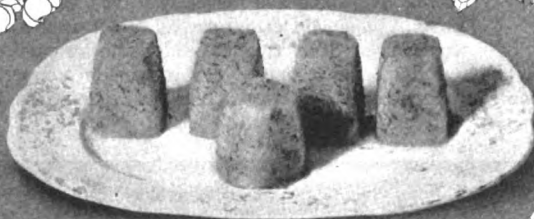


Anna W Morrison

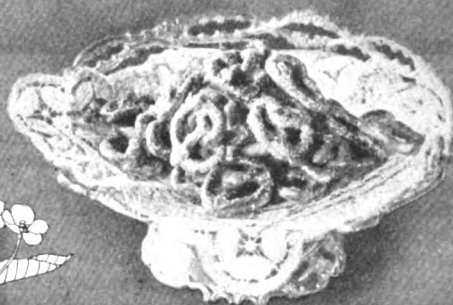


**A Double-Decked Tea Table.**—This is used for five o'clock tea service and consists of a tray top on which are arranged the beverages and serving utensils, and a lower shelf used for the wafers, sandwiches and cakes. Linen doileys are used under the tea service. The tray top is removed after service, leaving a fancy top.

**Lobster Loaf.**—Cut the meat from two large lobsters: line mould with an aspic jelly; place meat, coral and green fat in layers, seasoning with salt, paprika and lemon juice; cover with more jelly; chill on ice; unmould onto a bed of Boston lettuce or watercress, placing a few sprigs on top if the latter is used.



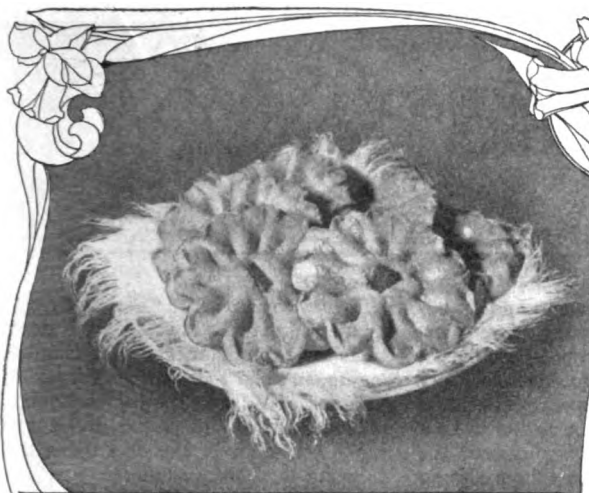
**Individual Russian Salad.**—Dip moulds in water, dust with minced parsley; line with mayonnaise, stiffened with gelatine; fill with cooked and seasoned vegetables cut fine; cover with mayonnaise and chill; dip in warm water, then unmould. A tablespoonful of granulated gelatine dissolved to one-half pint of dressing is allowed.



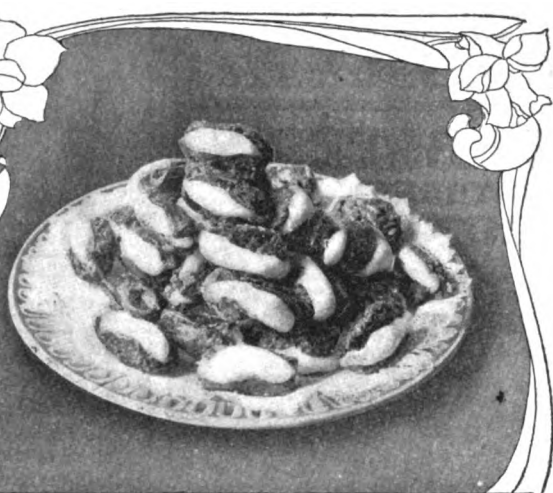
**Bow-Knots.**—Add one-third of a cup of sugar to two beaten eggs, one tablespoon each of melted butter and milk, a pinch of mace and cinnamon; flour to make a stiff dough, half a teaspoonful of baking powder; cut into strips; form into bow-knots; brush with egg; fry in deep fat; dust with powdered nuts and sugar.



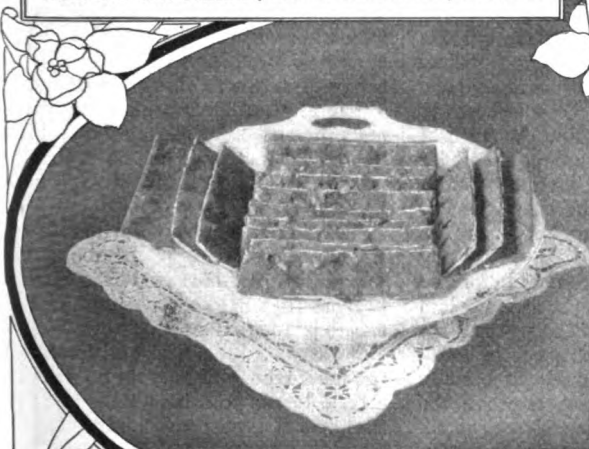
**Boned Birds Moulded.**—Bone squabs; then season and cook; place pieces of mushrooms in bottom of small moulds, capers on the side; place birds in moulds; fill up with the stock birds were cooked in, thickened with gelatine and seasoned; chill; unmould on green salad bed. Pop-over cups make well-shaped moulds of desirable size.



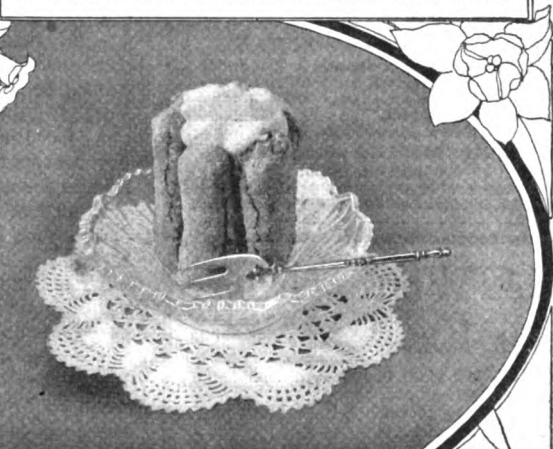
**Rosettes.**—Chop 1 pint peanuts; cream 1 cup sugar, 2 tablespoons butter; then add 3 eggs, 2 tablespoons milk, a pinch of salt, peanuts, flour to make soft dough; roll thin; shape with rosette cutter; place diced citron in centre; brush with egg white, sprinkle with colored sugar sand and bake delicate yellow in a moderately hot oven.



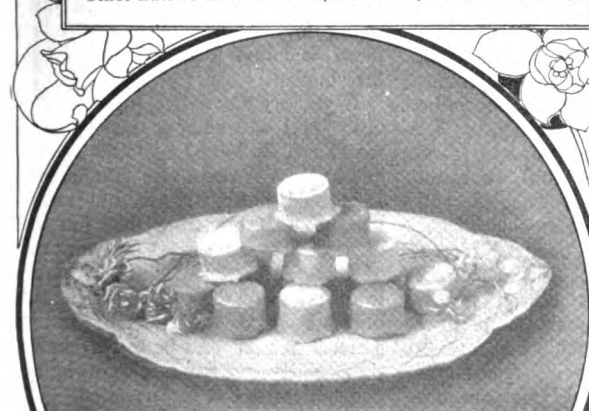
**Porto Rican Cheeses.**—Season cottage cheese with butter, salt and paprika; pit large dates; fill cavities with the cheese, pressing closely so as to show but a little of the cheese. Use the dark, rich fruit for these. If cottage cheese cannot be had, any cream cheese can be used, moistened with a little dry sherry in mixing.



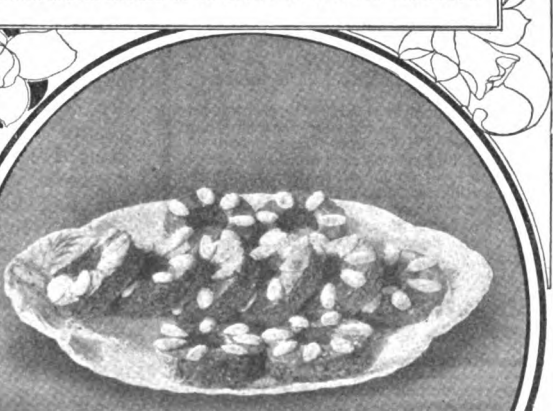
**Cocoatines.**—Mix two tablespoons of cocoa with enough hot milk to make a thin paste; cook until thick; add one tablespoon of sugar; spread on banquet wafers; place in a hot oven for a second. Do not use saltines. Another delicious way is to add chopped almond meats or other nuts to the cocoa or sprinkle on just before baking.



**Duchesse Charlottes.**—Boil a sugar syrup until it spins a thread; dip edges of lady fingers in this and arrange edge to edge in forms made of Bristol board; let stand over night; when ready to serve fill with fresh fruit and ice cream or seasoned and whipped cream. Either cream should be flavored with whatever fruit used.



**Viennas.**—Cut small cakes from any white cake; cut a piece from centre; place a candied bit of fruit or jelly in this, replace crust of cake and cover with boiled icing tinted delicately with green, pink, violet and cream. By adding more or less of the coloring liquids one can secure several shades of any color that may be desired.




**Spicelettes.**—Two cups brown sugar,  $\frac{3}{4}$  cup molasses,  $\frac{3}{4}$  cup drippings,  $\frac{3}{4}$  cup buttermilk, 2 eggs 1 teaspoon each cinnamon, allspice and cloves, 1 cup chopped raisins; flour to make drop batter, 1 level teaspoon soda dissolved in water; bake in shallow pan; when cool cut into rings; ice with chocolate; garnish with blanched almonds.



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**I**T WOULD be difficult to find an autobiography possessing more interest than the narrative of Jacob Riis's thirty years of life in America. *The Making of an American* (The Macmillan Co.) shows the author to be a man of strenuous life, having ideas of the absolute right and wrong of things with no modifications or concessions. It is egotistical to the last degree, but how can a man tell the story of his life without giving the personal pronoun an undue allowance of work? The unembarrassed exposure of one's soul to the public is a thing the general reader enjoys even though his subconsciousness keeps saying, "How can he do it?" From Denmark to New York in the steerage, then six years' struggle with poverty, finding the truth of the old saying that a "Jack of all trades is good for none,"—here we have the first steps in the career of the man who has done more for the amelioration of the East Side, in New York City, than any other one man. His sufferings before he established himself as a reporter made him very keen on the abolition of police lodging-houses and the wiping-out of Mulberry Bend. He has made it his life work to help the poor; to improve the condition of tenement houses, the school-houses, and to create playgrounds, parks, etc. The last paragraph of the last chapter of the book is a beautiful, pathetic tribute to America.

Apparently every writer who can put together a book has taken his pen in hand to tell us all he knows—and a good deal he doesn't know—about gardens, forest trees and the life and habits of all feathery and furry creatures. To the specialist all are more or less interesting, to the mass of readers only a few; one who takes a general interest in life and literature will find himself obliged to pick and choose. In picking and choosing let not the reader neglect *In the Days of Audubon* (D. Appleton & Co.). He will find a book extremely well made so far as paper, type and illustrations go, accompanied by delightful text. In this volume Hezekiah Butterworth tells the story of Audubon's life in the form of historical fiction, the narrative and illustrated anecdotes being set forth as pictorial facts. Mr. Butterworth has given a picture of old times on the pioneer West for the purpose of encouraging the formation of societies for the protection of birds. The study of birds with the camera opens a new field for the young naturalist and calls him to the fields and woods under new conditions that change the trend of his work very materially. Mr. Butterworth gives directions for forming Audubon societies and for studying the habits of birds; he

tells how to tame birds without cages, by making them the dwellers of dooryard trees after the manner of old English cottagers. A short sketch of Victor Audubon and of Wilson, the poet-schoolmaster of Scotland, will be found most interesting. An index is the one thing lacking to make the book complete.

Mr. Morton Grinnell's attempt to make heroes of some of the subjects of *Neighbors of Field, Wood and Stream* (F. A. Stokes Co.) and villains of others is in a measure successful, a large part of that success being due to the illustrations, which are accurate in addition to being extremely well done and are in themselves quite worth the price of the book. When any author attempts to give animals the speech of man without his habits and attributes, he has a hybrid that may be interesting even though not particularly pleasing.

The aim of Thomas Martindale's book *Sport Indeed* (Geo. W. Jacobs & Co.) is a laudable one. He says in the apologetic preface that any book whose aim is to lengthen and make better the life of the American business man and to show him the most enjoyable way to do it must be a good book. His book does this; therefore, it is a good book! Mr. Martindale wanders all over the country from Mousehead Lake to North Dakota in search of something to shoot, and it is this trip he advises the business man to make in search of that health and happiness which he is supposed to have lost in his fierce chase for dollars. For the huntsman there is much valuable information in the book.

If you are interested in Roman antiquities and the ancient history of Rome read Prof. Rodolfo Lanciani's *Destruction of Ancient Rome* (The Macmillan Co.). It is a carefully written and exhaustive history of Rome from the time the ancient destroyers began their work; a book of study and research added to first hand information of the present day. It is not only a book for the specialist but for the general reader and is to be commended particularly for the bibliography and index with which it is furnished.

A forlorn, wretched boy who has just seen the last shovelful of earth cast upon his mother's grave, who is introduced to the reader in the first chapter of *The King's Rubies* (Henry T. Coates & Co.), becomes the hero of the book. He is a good fellow and well sketched by the author, Adelaide Fuller Bell. The plot is not deep, but its working out is well done, and one reads on to the end to discover who is to unravel it and to restore the King's rubies to their rightful owners. The superstition of the old darkey who

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was told to put the stolen ruby in the northeast corner of the fountain is especially well brought out.

John Kendrick Bangs has managed to shirk the responsibility of his improbable romances by shifting it to the shoulders of Baron Munchausen. *Mr. Munchausen* (Noyes, Platt & Co.) is a collection of the most unlikely happenings, told with a perfectly straight face, as if the author expected his readers to believe them. He out-Herods Herod in his fish stories and puts Ananias to shame. His shark story is particularly amusing. Children and grown-ups will all enjoy a hearty laugh over Mr. Munchausen and his adventures.

*A Lighthouse Village* (Houghton, Mifflin & Co.) is a book with an extremely pretty and appropriate cover design, containing a group of sketches by Louise Lindon Sibley. The tales portray a certain phase of life in a New England coast village. Most of the people are connected or have been with the lighthouse, and their talk is largely of what is going on in the tower. There is no plot, no single story to tell, but considerable pathos and one gleam of genuine humor. This comes from the Hon. Jackson Jones sending a paper to the lighthouse keeper asking him to assist him with his natural history. The keeper says: "The fool questions on that paper wuz clean outer my line o' business. Ast when I see the first robin, an' the last tree toad, an' which way he wuz a jumpin and so forth. Well! I wrote him back, perlte ez I could make it, that I'd forgot what I hed see, an' when I'd seen it, and enclosed his paper. . . . Makes me laugh every time I meet a robin since that time. Fust or last, say I, 'ye durned little beggar; last or fust?'"

Mr. Orison Swett Marden is the apostle of success; he talks success, writes success, all of which, according to his theories should, make him the embodiment of success. His latest book on these lines is *Talks With Great Workers* (T. Y. Crowell & Co.). He takes for his keynote the quotation, "The world makes way for a determined man." and then gives the biography of Senator Depew, Sir Thomas Lipton, Mr. and Mrs. Russell Sage, C. P. Huntington, Anthony Hope, Lucy Lacom and many others who have succeeded in their professions. He emphasizes the fact that each and every one has been possessed of industry, energy, honesty and a determination to succeed, these being the fundamental principles upon which hang all the other virtues. By making the contrast between obscure beginnings and triumphant endings stand out plainly the hopes to rouse the ambition of young people.

*Annie Deane, a Wayside Weed* (Brentano's) is evidently A. F. Slade's first book, with fewer faults than most first books; the title has not the proper dignity for the principal character, and there are two or three things that the author forgets to make plain—but this is hypercriticism. The book presents one of the strongest and most interesting studies of character known to modern fic-

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## THE NEWEST BOOKS

(Continued)

tion. We are introduced to Annie Deane, the sixteen-year-old daughter of an English farm laborer, ignorant, uncouth, knowing nothing of the people about her, to say nothing of the world at large, with no knowledge of right or wrong and no power to resist the wrong when it comes. The way in which the author shows the growth and development of her character, from the day she realizes her position, is a piece of master workmanship. Through love for her son and the unknown man whom she has idealized, she becomes an honorable, dignified woman, albeit a little narrow in her views, whom everybody respects. The writer has a deep and abiding knowledge of the world as well as of artistic contrasts. How deftly is the insouciant unknown man, who turns out to be an opera singer, with the broad and lax views and happy-go-lucky-nature of his kind, set over against the narrow, ignorant, bigoted little peasant girl and woman to whom love is such a revelation that it produces a revolution in her nature.

Nina Rhodes has written a pleasing story for girls in *Only Dollie* (Lee & Shepard), another Cinderella tale that will appeal to all the little folk. When the mystery of her birth is solved and she finds that she is no longer a household drudge and slave of children, Dollie is the happiest child in the world. The story is simple, natural and charmingly told.

The force of true love and the sacrifices a woman will make for its sake are the keynote of two entertaining novels. The heroine of each book is a woman born in the purple, surrounded by all the pomp and circumstance of a court of which she is the fairest ornament. Each finds the love of the one man in the world for her of more value than her throne and willingly resigns the latter that she may marry the man of her choice. Whether Celia would be ruler of the Duchy of Saxe Dippe or the wife of Sir Stanley Stanhope, an English gentleman, is the question upon which Arthur W. Marchmont hangs his story of *For Love of Crown* (F. A. Stokes Co.). *Graustark* (Herbert S. Stone & Co.), the story of a love behind a throne has the same motif, and the tale is worked out on somewhat similar lines, although the finale is different. G. B. McCutcheon carries his heroine, the Princess of Graustark, through political intrigues and attempted abduction to the fruition of her love and the saving of her throne, while Celia loses her Duchy to gain her husband. Both books are written on the same lines as Anthony Hope's *Prisoner of Zenda* but without the high sense of duty and self-sacrifice that animated the Queen of Ruritania. The honest folk, who love truly and honestly, live up to their standard that love is stronger and above duty, and one is glad to have them come to their own in the good old-fashioned way, in spite of so formidable an obstacle as a throne.

*Lessons in Palmistry* (F. A. Stokes

Co.), by Cornelia Ten Eyck Gaffney, is a compact volume in which various types of hands are analyzed, and by the aid of illustrations the characteristics which they contain are made clear; there is also much information on the theory of planetary influences, and a chapter on what is revealed in the eye. The book commends itself to students of this cult.

A change of diet is not only pleasant but necessary for the intellectual as well as the physical well-being. After a time strong, highly seasoned meat turns the stomach, and one is glad to return to simple cereal diet. Realizing this, the J. B. Lippincott Co. has issued a reprint of Louisa Parr's very charming *Dorothy Fer* a novel without a villain and one that ambles along sleepily through a land where it is always afternoon. The hero and heroine are brother and sister, who really hardly rise above the usual level of ordinary folk. They are the children of a scheming, mercenary mother, whose only aim in life is to compass successful marriages for them. Audry and Charles are interesting even when they are trying to live up to their worldly surroundings and early teaching. Down deep in their hearts they acknowledge the supremacy of love over all earthly gifts, even when fighting to secure riches, and at last the side of their natures that appeals to the real and earnest part of life comes to the fore and demands to be heard in its own behalf. Its arguments are so strong and convincing that each gives up the fight and resolutely takes a stand for the right and comparative poverty. It is a pleasing story, admirably written and especially delightful because of the absence of the dark and desperate character who makes such mischief in most modern romances. The god Mammon is routed with all his forces, and all the people in the book find compensation for suffering, and a certain content.

When an Englishman sets out to find adventures he usually does it. In the first place he is a masterhand at idling, when he wishes to idle, and thus without effort he often drifts into adventures: secondly, when his ire is aroused there are few angry men to match him; his doggedness and endurance, backed by his honest conviction that he is right, win nine times out of ten. In *The Red Chancellor* (Brentano's) we have a hero who wished an adventurous life. The smoothness of a well-policed community was monotonous to him, so he fared forth to the land of "the red Chancellor," and the tale of his adventures is told in a most interesting manner by Sir William Mag-nay, Bart. The people who gave Jasper Tyrrel the most trouble were those he least suspected—until he had learned a thing or two—the "agents of accidental death." He failed in everything he undertook until he began to consider every man he met one of these accidental executioners, and then the play was in his own hand. Poison, the dagger, political intrigue, all the means of warfare of me-



diaval times were against him in every case, but the author skillfully manages to give him his fill of adventure before the climax, when he has the satisfaction of helping to rid the world of a gang of precious villains. It is a clever story, full of romance and intrigue.

*The Man Who Knew Better* (D. Appleton & Co.) is a belated Christmas dream that should have been in the hands of my readers during holiday time. Mr. T. Gallon convinces his readers at the outset that his faith in the goodness of men and women is genuine, and that love still is king over the whole wide earth. The story shows the meaning of the Christmas spirit in its broadest sense; hard-harded worldliness is redeemed by bitter experience, and lessons of love and divine sympathy are inculcated in every page. The pathos, humor and tenderness of the group of strolling actors is exceedingly well portrayed, and their courage in adversity and childish delight in prosperity are quite the most delightful features of the story.

There are three stories printed in the volume entitled *Under the Skylights* (D. Appleton & Co.), stories told with unusual clearness and directness. The author, Henry B. Fuller, has something to tell, a lesson to teach, and he tells it with great force and consummate tact. Bohemia and the upper Bohemia that clings to the skirts of society, always hoping and expecting to become a recognized part of it, are represented with no pretence hand. "The Downfall of Abner Joyce" is a pathetic story, but not necessarily the outcome of the man's changed conditions. A man may love a woman and become accustomed to the habits of conventional society without losing force and strength of character. A diamond is none the less a diamond because it shows many facets instead of a simple flat surface. The contriving, scheming and intrigues of the artists and their friends in "Little O'Grady vs. The Grindstone" do not make pleasant reading, but they read as if they were true.

Everyone who has visited the land of the Pharaohs and voyaged up the Nile will take up *Our House Boat* (Houghton, Mifflin & Co.) with keen interest, which interest will not be diminished as the reading goes on, for it is a charming book from beginning to end. Lee Bacon—better known as the wife of the artist Henry Bacon—has given a hundred little details of the daily life on board a dahabiyeh manned by the most indolent crew that could be brought together—a motley lot of Arabs. Mrs. Bacon's style is most natural; she never attempts more than she is able to perform. Her descriptions of ruined temples and tombs, of the turquoise sky and the turbid water of the Nile, are cleverly done with that simplicity that marks the entire book. Mrs. Bacon calls herself "Sitt," the common name of wife in the far East, and thus ingeniously escapes the reiteration of the personal pronoun which is the *bête noire* of all readers and the despair of most writers; yet nothing is lost of the personality of the writer. Mr. Bacon, who has

illustrated the book in a charming manner from sketches in water, is called "How-adj" which, strictly speaking, means one who has made the pilgrimage of Mecca, but like many another cognomen it has come to be used rather indiscriminately. The Bacons made the return voyage between the first and second cataraacts, a portion of the Nile not travelled by the ordinary tourist. Mrs. Bacon describes the difficulties of getting the boat and hiring the crew, the lazy routine of daily life and the characteristics of the natives as she saw them. For a first book Mrs. Bacon has written an exceedingly clever one.

The rural folk in Canada are having a turn in literature just now, and so far it is real literature, too. Drummond's stories of the habitant and his folk-lore have no superiors in their line, and now Adeline M. Leskey appears with a volume of short, very short sketches of village life in Canada that is really inimitable. *Where the Sugar Maple Grows* (R. F. Fenno) is rather a cumbersome and misleading title, for one is apt to think that here is one more of the Nature books of which there have been so many. Although these country folk are of English blood, they are as quaint and interesting as the French habitant. Madam Leskey writes with an impressionist's pen; but the few words have in them all the courage and heroism of a supreme effort or the tragedy of a lifetime, tragedies never suspected by those who were nearest and dearest. The people are lowly, ignorant folk who take whatever comes, either of pleasure or grief, rather stolidly, and yet the author makes one feel to a surprising extent the pity of it. And then the lessons that are to be learned from these men and women, who for the most part are devoid of imagination and who invariably deal with the material things of life. Let us hope Madam Leskey will be moved to write more books like this.

In Cyrus Townsend Brady's *Colonial Fights and Fighters* (McClure, Philip & Co.) we have stories of exploration, adventure and battle on the American continent prior to the war of the Revolution, a companion book to *American Fights and Fighters*. De Soto, Morgan and the buccaneers, Frontenac and Montcalm and other well-known names, receive attention in the various chapters. It is a book full of information as well as interest. When the boys have satisfied their love of fighting and adventure in reading it, they will do well to put it in the reference library for future use, for the author's research and knowledge of the subject make the book valuable as a history.

Two books that will appeal particularly to the housewife are *365 Breakfast Dishes* (Geo. W. Jacobs & Co.) and *Left-Overs Made Palatable* (Orange, Judd & Co.). Every housekeeper knows that the making of the menu is frequently the hardest part of her day's work; and here is given a breakfast bill of fare for every day of the year. The other book, by Isabel Gordon Curtis, solves many a problem that faces every housekeeper daily.

LAURA B. STARR.

## A CHINA HEAD.

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A lady writes from Shanghai, China, "In the summer of '98 husband and I were traveling through Southern Europe and I was finally laid up in Rome with a slow fever. An American lady gave me some Postum Food Coffee, which I began using at once. It was my sole breakfast and supper. In a short time the change in my physical condition was wonderful to see. I will never travel again without Postum.

"When we arrived in Shanghai we were in an English community and found ourselves in the midst of the four o'clock tea custom. Before long we began to have sleepless nights and nervous days as a result of our endeavors to be amiable and conform to custom.

"As soon as it could arrive from San Francisco, we had a large supply of Postum Food Coffee and began its use at the four o'clock tea table. I cannot tell how popular the coffee table became for afternoon callers. In fact a number of the business men, as well as missionaries, use Postum now, wholly, in place of tea, and the value of the change from coffee and tea cannot be estimated." Name given by Postum Co., Battle Creek, Mich.



## "YOU MEAT EATERS."

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"I was a steady meat eater three times a day for several years. Somebody told me that if I would change my diet and take Grape-Nuts Breakfast Food at two meals in the day, I would improve. I made the experiment and in less than two weeks began to improve very rapidly. My appetite came back, and I slept better than I had for months.

"I used Grape-Nuts both at breakfast and lunch, and ate a little meat for dinner—but not much. I discovered that a few teaspoonfuls of Grape-Nuts would furnish more nourishment than quantities of meat.

"My improvement has continued until now I weigh 195 pounds, which is a gain of about 45 pounds in five months, and I feel in magnificent condition. Please do not publish my name if you use this letter, but I will gladly tell any person of the benefits received if self-addressed, stamped envelope is sent." Name given by Postum Co., Battle Creek, Mich.

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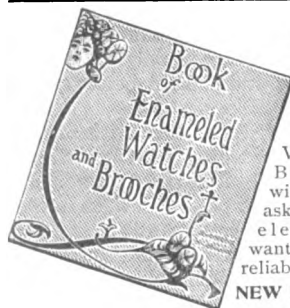
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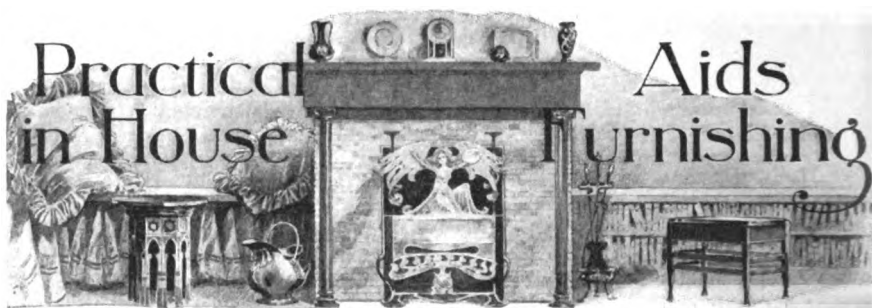
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BY ALICE M. KELLOGG

[INFORMATION UPON ANY MATTERS WHICH COME WITHIN THE SCOPE OF THIS DEPARTMENT WILL BE WILLINGLY FURNISHED SUBSCRIBERS WHO WRITE TO US ENCLOSING A SELF-ADDRESSED, STAMPED ENVELOPE.]

## PICTURES AND BRIC-À-BRAC: THEIR SELECTION AND ARRANGEMENT

Every piece of furniture that is placed in the house, every touch of ornamentation on woodwork or walls, is decoration. Pictures, sculpture, articles that are purely an expression of beauty and those that unite practical service with æsthetic form are also included in this comprehensive term.

The standard of selection in this department of house furnishing cannot be fixed too high. In the case of wedding, birthday and anniversary presents that fail to reach artistic excellence one is practically helpless, but where a choice is possible it should be made seriously,

Landseer, Millet, Rossetti), black-and-white prints (great historical scenes), portraits reproduced in brown (from the works of Reynolds, Van Dyck, Holbein, Burne-Jones, Rossetti and Rembrandt), photogravures in dull-gray finish (literary scenes suited for the library walls, Sheridan at the Linleys, Swift and Stella, scenes from *The Vicar of Wakefield*, the Shakspeare country), in more than one style of photography and engraving—numberless, in fact, are the sources to be drawn from nowadays for the artistic furnishing of our walls.

Expense is not necessarily involved, either, if one knows enough to turn to the current magazines and cull out the best illustrations. The work of one prominent illustrator may, for instance, be grouped under one mat, or several pictures that have a collective interest



NO. 1.—TREATMENT OF PICTURES CONNECTED IN INTEREST.

not the object alone, but the position it is to occupy, being considered.

The pictureless room is always lacking in interest. Sometimes a very decorative wall-paper may take the place of pictures. In a hallway this is in good taste, offering a variety from the treatment of the rest of the house.

Oil and water colors, when they are real works of art, are far beyond the reach of the average household, but many inexpensive mediums may be found in the market that will afford all the enjoyment that the best pictures can give, except the color. And even in this enchanted realm there are some recent attempts that are notably good. Carbon prints in brown and blue, platinotypes without surface gloss (reproducing very beautifully the paintings of the old masters), etchings (a special series of famous birthplaces), half-tone engravings (from works of the modern masters, Bonheur, Burne-Jones,

may be framed and hung close together.

The unique character of the colored prints of Indian heads suggests a keynote for following up other decorations in the room on the same theme, after the pictures themselves have been placed, with Navajo rugs, Moki baskets and Pueblo pottery. In the same way the Japanese prints offer opportunities for decorations outside the scope of the walls—furniture, hangings, rugs and cushions.

The subject of framing should be entered into from two points of view: first, the relation of the frame to the picture; and second, the relation of the framed picture to the room. It must always be remembered that a frame should never be so emphatic as to draw attention from the picture to itself. It is simply and only a frame or setting.

Mats are a part of the frame and therefore important. A few years ago it was the custom to mount photographs on

white cards, but the gray, green or brown mats are now given the preference, the color being decided by the tones of the print. Special cards are made that require no mounting of the photograph, a bevelled opening being left for inserting the print. This does away with one of the chief difficulties in amateur framing, the mounting of the picture.

A passepartout is an inexpensive expedient for a regular frame and requires

is to loop the wire cord over a brass hook that is fixed to a moulding near the ceiling. This allows changes to be made in the position of the pictures from time to time without defacing the walls. But sometimes a small picture looks better when fastened with a loop of wire that does not show above the top of the frame, being attached to the wall by a small tack. This is easily accomplished on walls covered with burlap.

Pictures that are too small to be seen in reasonable detail from any part of the room should not be given a place upon the walls. In arranging pictures the aim should be to convey a sense of repose and dignity, and this can never be

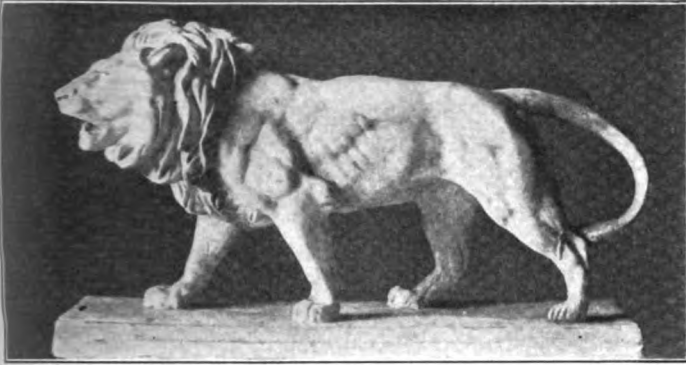
achieved where there is overcrowding.

Almost every picture looks best when hung flat or nearly flat against the wall. This is done by having the rings or screw eyes which hold the cord fastened near the top of the picture frame. If, however, the picture needs tipping forward to catch the light it may be kept in this position by a tack under the lower part of the frame.

Bric-à-brac in the cheap sense of the word is never in good taste. Rare, beautiful objects and those of historical interest bear quite a different character in the decoration of the house. A collection of old china serves more than one purpose when carried out with intelligence, and so with other fancies for gathering representative pieces, whether they be tea-pots, tea-caddies, jugs, pepper pots or steins.

Faience, the name for glazed pottery, came from the city of Faenza in Italy. The Italians borrowed this art from the Moors in Spain and reached their highest mark of excellence in the 15th century. A return to the simplicity and beauty of those times has lately been made in America in a unique ware called the Grueby, in which the glaze is soft and dull and but slightly decorated. The vases are turned on the primitive potter's wheel that dates back to ancient Egypt; then the clay is dried slightly, and while still damp the outline of the decoration (a leaf or flower generally) is drawn on it, and a thin rope of clay pressed in place and modelled in shape. This is baked, and then the enamel is fired on it. Each piece is different from the next, and individually attractive. The colors of the Grueby pottery are exquisite shades of green, blue, brown, red and yellow.

Another pottery distinctly American, for which a position may be claimed with that of older nations, is the Rookwood. The early styles have been well



No. 2.—BARYE'S LION, IN PLASTER.

only a glass and binding paper. The latter may be bought in black, green, white, red and gray, making an interesting variety to work with. It is better to fasten the strip of binding paper to the glass first, and then lay the glass over the print and its cardboard back and fasten down the strips at the back. If the picture is to be hung on the wall it is necessary to insert brass rings at the back by narrow slits made in the cardboard and strips of tape pasted on the inside to hold the ring in place.

A group of pictures of connecting interest may be framed together under one mat (illustration No. 1) or, in a more durable way, with glass and wooden frame. The record of a visit to the famous musical city of Baireuth was kept in a series of photographic views framed in this manner, the first picture showing the entrance to the town, the others telling the story of the different adventures enjoyed there. The height at which a picture is hung is an important requirement, and the eye line of a person standing is an easy rule to remember in getting good results. In hanging pictures every precaution should be taken to make them secure. The risk of injury to the picture and the possibility of accident to any one near a falling picture should be guarded against by careful attention to the fixtures when the picture is first put up, and a general overlooking every six months. The superstition about the falling mirror would soon be dispelled if these common-sense precautions were followed. String should not, of course, be used for picture hanging, being liable to give way at any moment. The wire picture cord when new often stands out too brightly from a quiet wall. A silk-covered wire has been talked of and may be sometime put on the market. This would mitigate very pleasantly the obtrusive note of the metallic cord.

The usual method for hanging pictures

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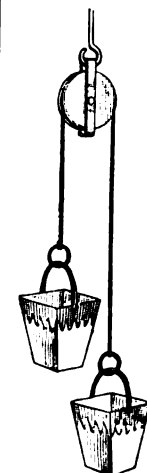
## PRACTICAL AIDS IN HOUSE FURNISHING

(Continued)

known for a number of years, but at the exhibit of Rookwood at the Paris Exposition some novel effects were seen in pale green, salmon and delicate pink. In the older deeper colorings of brown and russet the Rookwood established itself fittingly among the settings of the library, and in these later tones it finds a particular place in the parlor.

Some primitive examples of unglazed pottery are well known along our eastern coast, where Summer visitors carry them away as souvenirs. Making the same use of local clay, the Indians of the great West shape some remarkable pieces of pottery that will be handed down both for its art and ethnological interest.

Plaster casts are manufactured now on an extensive scale. Their decorative value is better appreciated than ever before, and



No. 3.—JAPANESE FLORAL BUCKETS.

the scale of prices brings them within the reach of the most modest expenditure. Illustration No. 2 shows the lion by Barye reproduced in plaster. Some popular objects are the musical cupids, the Venus de Melos, the bust of Donatello and famous authors or composers, the Tanagra figures, the Madonnas in bas-relief and fancy heads. It is always possible to have plaster casts tinted in yellow or dark ivory. A simple recipe is to dissolve beeswax in turpentine and add a little burnt-umber. This must be rubbed on carefully and wiped off again.

One of the most useful kinds of bric-a-brac is the flower holder. The modern Majolica ware has been a popular choice for inexpensive vases; but its ugly shapes and coarse colorings make it essentially unfit for so refined an office. Instead there is a good variety in the Spanish pottery in dark-green glaze when the heavier shapes are needed, and the plain green glass for smaller flowers. The glass fish globes are pretty for the centre of the dining table, the clear glass showing the interlacing of the stems through the water. Iridescent glass is a higher priced article for flowers, but very beautiful. A quaint device of the Japanese is to display flowers in porcelain buckets (illustration No. 3) that are suspended over a pulley. These are now imported here and make a novel plant or flower holder for indoors or on the porch.

## SUGGESTIONS TO CORRESPONDENTS.

**A NORTHWEST STUDY.**—As little sunlight enters this room the following plan is suggested to brighten it and, at the same time, to preserve the quiet feeling desirable for a place for study. For the wall a narrow

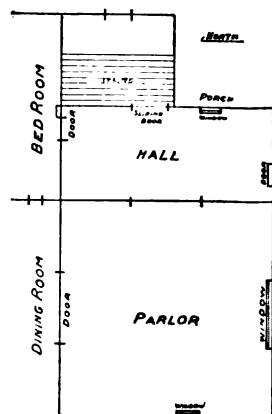
two-toned stripe in yellow, with the ceiling kalsomined a cream white. On the floor a woollen or cotton filling of dark sage-green, with some small good rugs before the table, easy-chair and fireplace. The woodwork could be left in the white paint or repainted in a green to match the floor covering. The collection of pictures of Indian heads could be arranged along one end of the room close to the picture moulding, and the edges finished with a narrow green gimp laid on with very small tacks.

**A HOUSE FOR \$2,000.**—Some very comfortable houses may be built for \$2,000, especially if the bedrooms be limited to three. Of course, all the conveniences of a \$10,000 house cannot be provided; this is where the expectations of the prospective house builder are bound to be disappointed.

**FLOOR COVERING FOR A BEDROOM.**—The Japanese and Chinese mattings are always available for bedroom floor coverings. The stained ones are not satisfactory for much wear, as any chipping shows the natural color. The mattings are best bought in the Spring, when the fresh importations come in. The large houses do not carry much stock in mattings from one season to another. The perfectly plain mattings are recommended instead of the ones showing a figure—for purely artistic reasons. Denim makes a good covering for a bedroom floor. It should be treated exactly like a carpet, and laid with a lining. A heavy denim known as cordoman makes a still better covering and at a small cost. A colored filling in cotton that looks like the wool and is sold at half the price is the latest low-priced floor covering. The mohair rugs are suitable for the bedroom floor. They are made in three different sizes to lay before the bureau, bed and fireside and are procurable in rose and green.

**WALL-PAPERS FOR A HALL AND PARLOR.**—The hall arrangement is a little unusual in this plan, the stairs being shut off by a sliding door. As this door stands open a part of the time, it would be well to use the same paper in the downstairs hall that is used along the stair-case and upon the second floor hall. An English paper in two tones of yellow in scroll pattern would be well suited for the hall, as the exposure is north and east, with only one window for light. The parlor opening from the yellow hall would be pretty with a green paper in two tones, or the plain ingrain or cartridge.

**ANOTHER HALL AND PARLOR TO PAPER.**—As this hall has ash for the woodwork and a buff carpet, the wall would look well with a green striped paper (half-inch stripes), the



ceiling being kalsomined in cream white. In the parlor the predominating color in a mixed carpet is dark red, and the door hangings are the same color. This color would best be repeated on the walls in a paper of two tones of red. It would also contrast nicely with the striped paper in the hall and the flowered paper already on the dining-room walls. With the ceilings only nine feet no border or frieze is necessary.

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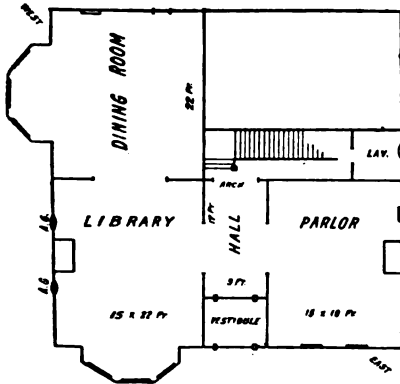
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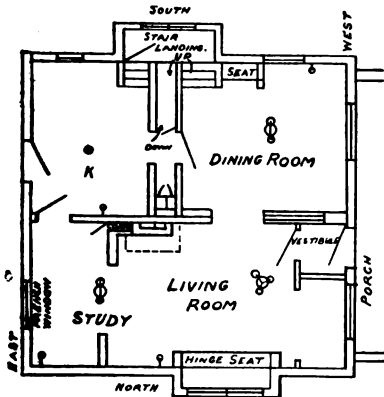
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**COLOR SCHEME FOR A FIRST FLOOR.**—For a door hanging between the hall and parlor choose a double-faced green velours, the sides and bottom hemmed and the hems covered with an inch green gimp. In the opposite doorway opening into the library a single-faced green velours (the green toward the hall), with a cotton tapestry on the other side. This last material should be adopted also at the doorway opening from the library into the dining-room, the dining-room side being faced with a plain blue stuff. With heavy goods no interlining is required. The



papers for the walls, to harmonize with oak woodwork, could be a tapestry pattern in the parlor in two tones of green, a decorative pattern on the hall in greens, blues and yellows, a two-toned terra cotta in the library, and a blue burlap in the dining-room under the plate shelf, with the upper wall covered with a mixed blue and buff. The narrow borders are not used now in good papers, and the wide frieze is unsuitable with a ceiling nine and one-half feet high.

**WALL PAPERS, DOOR HANGINGS AND WINDOW CURTAINS.**—The plan sent shows the dining-room to face south and west, and as the carpet is to be cream-colored and green and the woodwork is yellow, the walls of the room would look well with a plain or two-toned green paper. The living-room has a brick fireplace, and to bring this into relation with the yellow woodwork a mixed pattern is suggested for the wall in buff, dull red and green. The study having a northeast exposure and little sunshine a yellow Colonial paper would make it cheerful. For the door hangings between the living-room and dining-room and study, the best effect at the least



expense (that is, for durable materials) is made with a double-faced, oak-colored velours. A dark-yellow burlap would be better than a paper in the vestibule and not conflict with the other colors on this floor. The white muslin curtains of Swiss tambour are the best wearing fabric for simple curtains all over the house; but a more artistic appearance for the main floor can be obtained at little extra cost by using an écru Brussels net, finishing it with an écru edge or lace. A further expenditure might add an insertion and make a really charming drapery.



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## The HOME and HOUSE KEEPING of To-day

BY MARGARET HALL

[THIS DEPARTMENT IS DESIGNED TO MEET THE NEEDS OF PROGRESSIVE HOUSEWIVES EVERYWHERE. INFORMATION UPON ANY TOPIC OF DOMESTIC INTEREST WILL BE GLADLY SUPPLIED BY THE EDITOR, UPON REQUEST, PROVIDED A STAMPED, SELF-ADDRESSED ENVELOPE IS SENT.]

## MEATS AND VARIOUS METHODS OF COOKING THEM

### PART I.

Meat forms an important feature of the daily menu. The housekeeper who orders by rote and whose knowledge is limited to such portions as rib roasts, fillets, loins, steaks, chops, etc., does not meet the responsibility with which she is entrusted, and her table will be denied numberless wholesome and savory innovations.

It is reasonable to suppose that in families of ordinary circumstances a roast of beef of good quality finds a place in the weekly bill of fare. For a family of average or large numbers a cut of good size is to be recommended; larger joints of meat may usually be obtained at a smaller ratio of cost per pound, and every particle may be utilized to advantage. For a very small family a porterhouse roast is more appropriate. It can be purchased in smaller quantity, and there is no part of this cut which is not of first quality. It costs a little more per pound, but for a family of two or three it represents a prudent choice. A porterhouse steak, the tenderloin, as well as the first cut of the sirloin, or fillet, do excellent service, and the same recommendation applies to the choice portions of lamb, veal and mutton. But there are numerous other parts and cuts of these same meats, which through various modes of cooking may present delicious results, to which reference will be made later in this article and recipes and formulas given.

### THE FIRE.

No matter what method of cooking may be employed, the first point to be remembered is that the exterior surface must hold in the juices and essence of the meat itself. In order to effect this, a crust must be formed on the outside during the very first stage of contact with the fire, and this can be brought about only through immediate association with extreme heat. A skilful cook first turns attention to her range, since whether she may be intending to roast, boil, broil or fry, a perfect result will be dependent directly upon the condition of the fire. Where a fresh fire is built daily no difficulty will be encountered. If, however, as in cold weather, the kitchen fire be allowed to continue over several con-

secutive nights, a thorough shaking, raking, and cleaning out process must precede the operation of cooking meats. A bright, glowing fire must be made ready. There must be no bed of ashes or cinders underneath, no deposits in the corners or against the side walls of the fire-box, no clogging of any kind which will obstruct a continuous though moderate play of air through the burning coals. It is always safe to make a new fire before attempting to bake or roast, as it is called, in the oven. The interior portions of the range, underneath and above the oven, should also be made clear of soot, ashes, cinders and stray pieces of coal.

On the floor of the oven will be found a sort of adjustable square cover which should be taken out once a week that the space underneath which it encloses may be thoroughly cleared. An undesirable condition will frequently develop in this spot, because of the soot allowed to accumulate, which will prevent all possibility of an oven doing its proper work.

For perfect baking or roasting the oven must be thoroughly heated before the meat is introduced, in order that the heat may at once form a hard crust upon the outside of the meat, preventing the juices from oozing out and the best quality and flavor of the meat being lost during subsequent cooking. After about ten minutes the heat may be modified slightly. The draughts may be partially turned off, but a good even heat must be sustained. Dark meats are generally preferred rare or underdone, and light meats more thoroughly cooked.

The gas range will be found a most satisfactory medium for broiling a steak, especially a very thick one. The broiler and the pan beneath should be scrupulously clean. The bars may be greased a little, the steak placed thereon, the door closed, and time proportionate to the thickness of the steak given for the cooking of one half; the other side of the meat may then be presented to the flame. From eight to ten minutes should be allowed for each side of a steak of medium thickness. An invaluable feature of the gas range broiler is that every drop of the juice of the meat or any dripping from the fat portion of the same will fall into the pan beneath the broiling meat and be saved to be poured over the steak on the serving platter.

The double roasting-pan with cover fitted offers a sort of steaming process and is of value especially in braising or for reducing meats and poultry to very



tender conditions through long, slow cooking. Hot water or stock sufficient to cover the bottom of the under pan is supplied, and this generates steam, which keeps the meat moist and takes the place of basting. The only objection to basting or roasting meat in the oven is that the flavor exhaled during the process of cooking passes off and is wasted. This loss is obviated by the use of the double pan with tightly fitting cover, as essence and aroma are thus absorbed again by the meat. Before the meat reaches the final stage of cooking the cover may be taken off and the meat or poultry brushed over with butter, dredged with flour and allowed to brown previous to serving.

#### ROASTED MEATS.

**BEEF.**—For roasting beef an allowance of ten to fifteen minutes per pound may be given, according to individual preference. A piece of porterhouse roast weighing four pounds and a sirloin or rib roast of eight pounds, cooked according to the directions recommended, may remain in the oven respectively one hour and nearly two hours. A good-sized piece of suet, which the butcher will supply with the roast, together with the fat of the latter should provide sufficient drippings for basting the meat without the addition of water. The basting must begin after the meat has been in the oven for about ten minutes and be faithfully repeated at intervals of from five to ten minutes until the roasting is complete. A meat-rack of a size large enough to hold the joint should be used, its purpose being simply to hold the meat above the basting liquid in the bottom of the pan, and not interfere with the free use of the basting spoon in taking up this liquid. If there is no meat-rack at hand, a substitute may be made by using a couple of muffin rings. The meat should be dredged with flour and a little pepper, and a small spoonful of salt may be added to the basting liquid. If you have no suet, a couple of large spoonfuls of good beef drippings must be used; or, lacking this, hot water enough to cover the bottom of the roasting pan. When the side of the joint close to the fire becomes brown, the roasting pan should be turned, to ensure an even cooking.

For those who do not care for the thickened "made gravy," often served with roast beef and who do like the "dish gravy," a suggestion is here offered for ensuring a more liberal amount of the latter. On removing the beef from the pan to the serving platter, the basting fluid left in the pan is to be all poured off, allowing only the portion which will adhere to the bottom of the pan to remain. Over this coating pour a small cupful of boiling hot water and place the pan on the top of the range for a moment. Just as the joint of beef is to be sent to the table on the serving platter pour very slowly and carefully over the portion where the meat is thickest the hot contents of the pan. This will start the flow of the juices of the beef, which will give a satisfactory quantity of gravy as each portion is carved off, without any detriment to the

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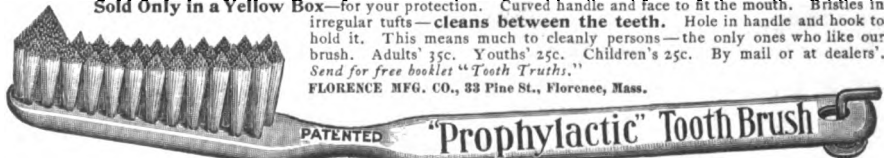
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## HOME AND HOUSEKEEPING

(Continued)



## Protects and Preserves Foods

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juicy condition of each individual slice.

A fillet of beef should roast in a hot oven in half an hour. A first-class butcher will deliver the fillet larded if requested. It must be dredged with flour, pepper and a little salt, and may be satisfactorily cooked as follows: Put the fillet in a small baking pan on a bed of finely minced, thinly sliced vegetables—a carrot, an onion, a stalk of celery, a few bay leaves, a couple of cloves and three whole peppers, also a sprig of finely minced parsley. For basting purpose use a cupful of good stock, and baste frequently during the half hour while the fillet remains in the oven. When the fillet is removed two cupfuls of stock may next be put in the baking pan and thickened with flour to the consistency of cream, and then a cupful of mushrooms added and allowed to cook gently until tender—no longer. This sauce may be colored with "kitchen bouquet" if not sufficiently dark, and arranged tastefully on the same dish as the fillet. Tender meat, such as the fillet, may be roasted quickly in a very hot oven; but the inferior portions of meat, of coarse fibre, can alone be made tender through a very slow and lengthy process of cooking.

LAMB AND MUTTON are to be dredged with pepper and put in a pan with a cupful of hot water, or a stock made of beef extract, and a teaspoonful of salt, for basting purposes, allowing for roasting fifteen to twenty minutes to the pound, as one may prefer these meats rare or a little better done.

VEAL may be dredged and supplied with basting liquid (of beef extract or other stock, or hot water) as above directed for lamb and mutton. Baste frequently, allowing a slower process of cooking in an oven of less intense heat, and give twenty to thirty minutes for each pound. Veal must be thoroughly cooked to be either edible or digestible. A roast of veal thoroughly browned on the exterior and cooked to an almost mealy tenderness inside is a very delicious dish. A gravy may be made of the basting liquid left over and a cupful of cream poured on the veal with the last bastings.

PORK also must be cooked well; allow in a moderate oven twenty-five to thirty minutes to the pound. The skin should be scored, that is, cut with a sharp knife, across and lengthwise, forming squares of about an inch in size. A cupful of water will serve for basting.

## BROILING.

In broiling meats the essential principle of saving the juices of steak, chop, etc., is brought into effect by contact with a good fire of clear red coals. The broiler or gridiron may be heated first and the bars greased with suet, butter or any fresh sweet fat other than mutton—except in the case of broiling mutton chops; the steak or chops must be put in the broiler with the fat side upward or toward the handle. The broiler must be held close to the fire that the meat may

become hardened or encrusted at once on the outside. At the first few exposures to the fire, count fifteen while presenting each side to the heat; then ten until the meat is done. A steak of one inch in thickness will take from eight to ten minutes.

In many houses a properly cooked steak is a novelty. It will be sent to the table either overcooked or blue raw in the centre and burnt black on the exterior. A steak should not be broiled until immediately before it is to be served. I have on more than one occasion gone into my kitchen to find the cook sitting by the window several yards from the range, or attending to some other interest while the steak broiled itself. Another experience has been that of finding that a steak had been broiled and tucked away in the hot oven behind a closed door half an hour before the time it was to be served. The serving platter should be in readiness, heated, to receive the steak as soon as it is broiled; pepper and salt should be sifted over the meat, and butter, or *maitre d'hôtel* sauce added also. Mushroom sauce is very agreeable with a fine porterhouse steak.

The practice of removing the fat from chops and steaks before roasting or grilling is objectionable in the opinion of good authorities on cooking. By removing the fat before cooking, additional vessels in the meat are opened through which the juices and flavor of the meat escape. If the fat is left on, the cooking produces a slight circulation of fluids, the fat invading the lean to a small extent and the reverse, but the blood that enters the fat from the lean is nothing compared to the loss that occurs when the fat is cut off.

When in an emergency the fire is not in proper condition for broiling, and a gas range is not available, an advantageous substitute may be found in "panning"—not *frying*. The steak or chops are to be put on a pan which has previously been made very hot and, as in broiling, the meat is to be turned, but less frequently; keep the pan on a hot portion of the range during the process. No grease whatever is to be put into the pan; it may be rubbed over lightly and quickly with a piece of suet, or with a clean cloth which has been dipped in butter, just before the meat is put in. When the steak or chops are browned remove them to the serving platter and pour into the pan a couple of tablespoonfuls of hot water, stir it well around the pan quickly, add a pinch of salt, a dash of pepper and pour over the steak. A *maitre d'hôtel* sauce with minced parsley is a fine accompaniment.

## BOILED MEATS.

In boiling meat, boiling hot water only must primarily be used, except, of course, in the case of salt meats. Unless this precept be followed, a flavorless, juiceless apology for meat will result, the nourishment, strength, essence of which will have been extracted. The

water in which it has been cooked will make excellent soup or broth, but the meat itself will be worthless. Fresh meat must not even be allowed to stand in water before it is put on to cook. In a very few moments some portion of the juices will pass from the meat into the water, as can be verified by an examination of the water in which meat may have been permitted to soak for the shortest interval. It is necessary only to wash off the meat carefully with a clean, wet cloth. The water should be sufficient to cover the meat for the process of boiling,

As the meat is plunged into the water, the boiling will cease for a while; when it again commences, it may be allowed to continue for five to ten minutes, for the purpose so often emphasized—the instantaneous hardening of the outer surface of the meat. Then the pot or kettle may be removed from the hottest part of the range to the side, where the water will simmer gently, and continuously until the meat is cooked to tenderness. For this reason it will be necessary to ensure a fire of uniform strength and heat. If the heat reaches a point which will cause the water to boil fast, the meat will become tough and hard. If the fire grows low to a degree sufficient to cause the water to cease boiling at all, then the cooking process will stop altogether. The fire must, therefore, be inspected at intervals and the lid of the kettle removed to see how the cooking is proceeding. The scum must also be removed from the water.

One cannot put meat on to boil for hours and then leave it unwatched; and so, again, a gas range comes in admirably if one's attention must be given to other interests. The heat can here be adjusted to one point and kept there without any modification whatever. Fifteen minutes may be allowed to each pound of mutton after the simmering has commenced; twenty minutes or more if the meat be desired very well done.

**SALTED OR SMOKED MEATS** must be put into cold water. Hams, tongues, etc., should be allowed to soak over night in cold water also before cooking. The corned beef procured from the butcher is generally not sufficiently salted or pickled to justify an attempt toward drawing out any part of such flavor. So this meat may be put into boiling hot water after the manner which has just advised for fresh meats, but thirty minutes at least must be allowed for each pound of meat.

A whole afternoon's quiet simmering given to a piece of corned beef weighing six pounds or a little over has been found to make it extremely tender and of delicious quality and flavor. For a family dinner once a fortnight or so, with some other kind of meat, corned beef is very acceptable. It should always be placed back in the water in which it has been boiled after being sent from the table, and allowed to remain therein until the water is cold. It will cut like cheese on the following day for luncheon, and the portions not used in this way will serve for corned-beef hash, an enjoyable dish when properly prepared.

## NATURAL FOOD

builds strong bodies and healthy minds.

*Disorganized food causes weak bodies and weak minds.*

Logicians tell us that there can be no physical defect without a corresponding defect mentally. All criminal tendencies come from disorganized minds. Scientists of several nations declare that "what we eat, we are."

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gives mental as well as physical health because it is a Naturally Organized Food; that is, Contains all the Properties in Correct Proportion necessary for the Complete Nutrition of the human body and mind. White flour is a disorganized food because properties that build strong bodies and minds have been removed from the wheat.

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My birthright includes Natural Foods."

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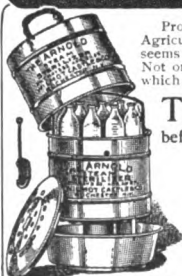
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for an Old Need  
**NOT SOLD**  
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Expert silversmiths designed the CERETA spoon—famous manufacturers guarantee it for 20 years.

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The CERETA spoon is finished in the much sought "French Gray" effect, and is heavier than the heaviest triple plate.

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HATCH EVERY GOOD EGG OR DON'T KEEP IT. SEND 2 CENTS FOR NO. 94 CATALOG AND VALUABLE POINTS.



## THE SCIENCE OF BREAD-MAKING; THE MERITS OF SOME BREADS

In the grain of the wheat, containing as it does all the properties essential for the building up of the tissues of the body, man finds a perfect food. But like all other foods, no matter how pure or nutritious, its virtues as a food can be entirely destroyed and even rendered hurtful to the human system by improper handling and cooking.

Commonly, wheat is ground into flour and introduced into the body in the form of bread. Hence it becomes the duty of every housewife to inform herself intelligently with regard to the whole process of bread-making, in order that her family may be not only fed but nourished.

Someone has very tersely said: "There is sour bread, bread and sweet bread, the last, in the majority of homes, being seldom seen." To make good, sweet bread three things are essential: pure flour, lively yeast and patient watchfulness. In the first place, flour should be purchased with the same caution accorded other household supplies, for in these days of wholesale food adulteration even flour, when put upon the market by unscrupulous dealers, comes in for its share. The organic matters, such as flour and starch, do no serious harm; but the inorganic substances so often employed are very injurious, and of these, alum, which is the most used, is the most harmful.

The benefits to be derived from eating wheat bread are due largely to the large quantity of soluble phosphates which it contains. Alum causes the decomposition of these phosphates, destroying the life of the wheat.

Good flour may be known by its adhesive properties. When pressed in the hand it shows the imprint of the lines of the hand and is of a cream-white tint. Beware of flour which has a bluish or dingy tinge and which can be easily blown about.

The object to be gained by the use of yeast or other leaven in bread-making is to start the fermentation process, supplying the carbonic gas which gives to bread its spongy texture. The yeast acts upon the gluten, starch and sugar of the flour, causing the last named to pass into alcohol and gas and to penetrate every portion of the dough, which thereby becomes inflated with innumerable little air cells, upon which the lightness of the bread depends.

Many housewives add potatoes to the sponge, claiming that it causes it to yield

a more palatable bread. This may be true; but it must be remembered that the addition of a substance of a foreign nature in the composition of any material is an adulteration and detracts from its nutritive value.

The object to be gained in kneading the dough in making bread is the distribution of the yeast to each portion of it, making the *grain* even. The water added during the mixing process softens the gluten and imparts a sticky consistency to the dough, preparing it for the action of the carbonic acid gas. The kneading should be thorough, much of the success of the bread depending upon it. Bread should be allowed to rise only twice. In the third rising the acetous fermentation takes place.

Perhaps the nutritive value of more bread is destroyed in the baking than in any other way. Too rapid baking tends to form a hard crust before the air cells have sufficiently expanded, thereby rendering the bread heavy and unwholesome.

During the baking process the heat acts in various ways: in arresting further fermentation; in dissipating much of the water from the dough; in distending the air cavities more fully; in partly boiling the starch and gluten of the dough and in developing some dextrine from the starch. But although the temperature of the oven may be very high, it has been proved by tests that the loaves beyond the mere crust, while baking, are constantly bathed in an atmosphere of steam, leaving much of the starch unchanged. This is why thin and well-browned toast is more wholesome than untoasted bread.

Many persons hold that bread made from whole wheat flour is under all circumstances more nutritious than that from finer grades. This assertion, however, is too sweeping. Without a doubt whole wheat bread does possess the greater amount of nutritive matter; yet it is also true that the gritty particles always present in it cause an unnatural irritation in the alimentary canal and lead to a quicker expulsion from the system of the partially digested and absorbed food. For this reason brown bread is recommended for correcting constipation. On the other hand the high-grade flour, though poorer in nutritive properties, is retained longer, hence more completely absorbed.

It is clear that for those of sedentary habits the whole wheat bread is excellent, the gritty particles acting as stimulants to the digestive organs; but for those who follow outdoor pursuits the white flour makes the proper bread, as it remains in the system until it is wholly digested.

KATHERINE E. MEGEE.

# POTATOES: SOME DAINY WAYS OF COOKING AND SERVING THEM

(Continued from the April number)

**POTATO WAFFLES.**—These are nice for breakfast or luncheon served with grilled ham or broiled steak or chops. Sift a cupful of flour and a teaspoonful each of baking powder and salt. Add one cupful (pressed measure) of mashed potatoes and one teaspoonful each of melted butter and sugar. Beat an egg light, add a cupful and a half of milk and stir to the other ingredients. Mix well and bake at once in well-heated greased waffle irons. If the waffles are served with meats, dust them with sugar and grated nutmeg.

**POTATO ON THE HALF SHELL.**—Wash some potatoes of good shape, as much of one size as possible, and bake until tender. Cut each potato in halves lengthwise, scoop out the pulp, but keep the skins whole. Press the pulp through a vegetable sieve and to every two cupfuls add three tablespoonfuls of butter or thin cream, half a teaspoonful of salt and the yolks of three eggs, well beaten. This is called duchess potato, the title being given to avoid repetition. To the duchess mixture add the stiffly beaten whites of two eggs, and heap back into the potato shells, rounding them off with a knife dipped in hot water. Brush the tops over with the white of an egg slightly beaten and bake for fifteen or twenty minutes, until the tops are nicely browned. Arrange on a plate overlaid with a doily, and garnish with parsley. The same mixture can be baked in small scallop shells or in little paper boxes, which may be bought for the purpose. If a rich brown glaze is wanted, brush the tops with the yolk of an egg, beaten and diluted with a tablespoonful of water.

**POTATO ROSES.**—These are made with the duchess mixture and a pastry tube and are an extremely pretty dish. As a garnish for roasts, steaks, fowl and so forth, they cannot be excelled, and with some minced and well-seasoned meat and a few potato roses a dainty entrée can be prepared. To shape them, pour the mixture into the bag having a tube about three-fourths of an inch in diameter and with eight points. Hold the bag in an upright position, the tube pointing down, in the hollow of the right arm, and with the left hand guide the tube. Force out some of the potato mixture by pressing gently with the right arm against the bag; press the tube gently into the mixture, then raise quickly to break the flow. Make the roses small, wash them over with egg yolk and water and brown in the oven. They may be prepared some time in advance and browned just before serving. The mixture can be shaped in the form of tiny wreaths, with a hollow centre, baked brown, and the centres filled with meat, minced fine and warmed in a rich gravy; or mince the meat fine, and make a sauce as follows:

Melt two tablespoonfuls of butter with

two tablespoonfuls of flour, and when it is well blended add a cupful of stock or water and cook for five minutes; remove from the fire, add a cupful of finely chopped cooked meat, salt and pepper to season nicely, a tablespoonful of chopped parsley, one egg beaten and a little lemon juice; pour into a shallow greased pan, let cool, then cut into small oblongs, dip in an egg (beaten with two tablespoonfuls of water), then in cracker crumbs and place on a baking-pan. Make a little raised border about each with the potato mixture. This may be made with a spoon, but by using the bag and tube, the border has a pretty crimped appearance. Wash over with egg and put in a hot oven to brown. Remove each carefully into a pretty dish and fill the centre of the potato border with green peas, asparagus tips, creamed corn or a thick tomato sauce. Garnish with parsley and serve hot.

**POTATO MAYONNAISE.**—Make a mayonnaise in the usual way, by stirring half a pint of oil, a drop at a time, into the yolk of an egg until it thickens. Mix with the egg before adding the oil half a teaspoonful of dry mustard and one-fourth of a teaspoonful each of salt and paprika. Thin the dressing with vinegar, then mix in half a cupful of potato that has been put through a vegetable sieve. Mix well and then add the white of the egg, beaten into a stiff froth. A teaspoonful of parsley or onion juice can be added, or a few tarragon leaves finely minced. In fact, the flavor can be varied as the palate dictates or the exigency of the dish demands. This is excellent with all kinds of cold meats and is a good dressing for a game salad or with sliced raw tomatoes, cooked green peas, turnips and string beans. It is too heavy for green salads, but is superior for cooked, icy cold vegetables.

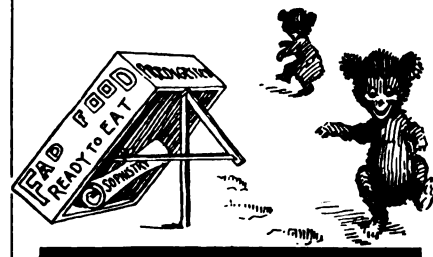
ELEANOR M. LUCAS.

## RHUBARB: ITS VALUE AS AN ARTICLE OF DIET

To relegate rhubarb to a secondary place in cooking, especially at a season of the year when fresh fruit has long been unobtainable and when the system needs just the cleansing and purifying which a liberal use of rhubarb will give it, is a mistake. As an article of food possessing medicinal qualities, rhubarb is very valuable indeed.

Rhubarb begins to come into the city markets very early in the Spring, and as soon as it appears, it should be given a place on the table in some form or other. Even plainly stewed it is a welcome change, but prepared in any of many other ways it can be made to fill a gap in the menu. Sometimes rhubarb is set down as being expensive, because it needs more sugar than other fruits, but prepared with raisins or prunes, both of which are as wholesome as the fruit itself, it requires much less sweetening than if stewed alone.

## Laugh



Laugh at the sophistry that is offered as bait—laugh at the attempt to lure you into the fad-food snare.

You *can't* laugh at the snare if you've a medicine-made constitution—a system that rests on the weak support of medical food.

But you *can* laugh—you *do* laugh at the fad-food fallacy, if you've the clear, healthy Natural constitution that comes from a diet of Pettijohn's Flaked Breakfast Food.

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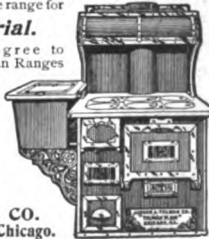
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Send us \$2.00 and your grocer's name and we will send you FREIGHT PAID (east of Rocky Mts.), an elegant WAGON, strongly built, iron axles (size 2 feet long x 14 inches wide), containing 5 packages of Ralston Breakfast Food, 1 of Oats, 1 of Barley, 1 of Pancake Flour, 1 of Hominy Grits and 2-12 lb. sacks of Purina Health Food.

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The Wagon costs you nothing.

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The New, Delicious Health Confection  
May be freely eaten without the least injury to teeth or health. Is an aid to digestion. Specially good for puny children and thin people. Put up in the form of caramels, with or without nuts. 40c. per pound, with 16c. added if by mail. 4 lbs. delivered east of Mississippi river for \$1.60.

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## RHUBARB AS AN ARTICLE OF DIET

(Continued)

**OLD-FASHIONED STEWED RHUBARB.**—If the rhubarb is young and very tender, it is not necessary to peel it. Wipe clean, cut off the extreme end and the tops and cut into pieces about an inch long. Put this in a clean saucepan on the back of the stove until the juice runs freely. Do not at any time in the cooking put it where it will boil hard. To a quart of cut rhubarb add a cupful of stoned raisins. Let this boil until the rhubarb is nearly reduced to pulp, then add half a coffee cupful of sugar. Boil up, remove from the fire and put aside to cool. Serve cold. A dressing of thick sweet cream adds much to the palatability of the dish.

**RHUBARB WITH PRUNES.**—Proceed as above, but instead of raisins add to the quart of rhubarb half a pound of prunes which have been stewed by themselves till tender, but not sweetened. Cook very slowly until the rhubarb is well done. Then add half a cupful of sugar, boil for a minute or two and serve cold.

**JELLIED RHUBARB.**—Boil a quart of rhubarb gently until nearly tender. Add half a pound of sugar, the grated rind of a lemon and half the juice. Soak half a package of gelatine in cold water. When the rhubarb has boiled until it is beginning to turn color add the gelatine. Take from the fire and stir until the mixture is smooth. Pour it into a fancy mould and set in a cool place until needed. This may be served with thick sweet cream or may have a border of sweetened whipped cream laid on the dish around it, when it is turned from the mould to go to the table.

**RHUBARB JELLY.**—On account of the watery consistency of the fruit it cannot be made into jelly as readily as most fruits. A fine jelly and one specially suitable for serving with game can be made if the following directions are observed: Let the rhubarb heat on the back of the stove until the juice flows freely. Strain the juice through a jelly bag. Do not squeeze the bag into the jelly but use only what will drip of itself. The bag can be squeezed into a different vessel, and the liquid thus gained can be re-added to the pulp of the rhubarb and made into jam. Take the rhubarb juice and boil gently for ten minutes. Measure and to each pint allow a pound of granulated sugar. Boil until a little poured out on a cold plate will set nicely. Do not measure the juice before it has been boiled. Such treatment is needed to reduce the water and make the pure juice and sugar jelly properly. If care is taken in the boiling of the jelly, it turns out a pretty color and is very desirable for garnishing various dishes.

**RHUBARB TART.**—Make a good short paste, using butter to shorten. Line a pie plate with the paste. Pinch the edge of the paste up with the fingers and with a sharp knife gash it toward you, making it stand up in little points. Fill the tart with rhubarb that has been stew-

ed and sweetened. Lay strips of paste across the top, so that they form diamond-shaped openings. Bake until nearly done. Beat the whites of two fresh eggs to a very stiff froth. Add, a teaspoonful at a time, four teaspoonfuls of granulated sugar. The beating must go on vigorously all the time the sugar is being added. If this meringue is properly made it will have a stiffness and feel not to be gained by the use of powdered sugar. Lay it on the pie, a spoonful in each diamond. Sprinkle a very little pink sugar on each spoonful. Set the pie in an oven which is nearly cold and let it dry out. The meringue should not be brown in the least, but should be thoroughly dried, so that it will not fall down into an unsightly lump as soon as it gets cold. This pie is very pretty in appearance if properly made and tastes as good as it looks.

**RHUBARB PUDDING.**—This dish is a great favorite with children. Line a plain round mould—or a bowl will do—with a good short crust. Fill it with rhubarb, well sweetened. Raisins can be added if desired. Put a pastry cover on the pudding, pinching it well at the edges to keep in the juice. Tie the bowl or mould in a pudding cloth and plunge it into sufficient boiling water to cover. Boil for an hour and a half or two hours. Turn the pudding out carefully. Serve with a hard sauce or with sweet cream.

**RHUBARB CREAM.**—Stew a quart of rhubarb with a cup of sugar until tender. Add to it half an ounce of gelatine which has been dissolved in cold water, and a cupful of rich sweet cream; stir well while yet on the stove, but do not boil. Pour into a mould. Serve cold with a custard sauce.

**RHUBARB SOUP.**—Boil a knuckle of veal in two quarts of water until the liquid is reduced one half. Strain and remove any fat which may be on the liquid. Add half a dozen sticks of rhubarb cut in short lengths, a small onion and seasoning to taste. Let the soup boil gently until the rhubarb is tender. Pass it through a colander, add tiny squares of well-toasted bread and serve. A little flour thickening may be added to this soup if desired.

**RHUBARB SHERBET.**—Take equal measures of cut-up rhubarb and water. Boil until the rhubarb is tender. Strain, add the juice and grated rind of a lemon and sugar to taste. Strain again and freeze.

**RHUBARB FRITTERS.**—Make a batter such as is used for plain fritters. To this add a pint of cut-up rhubarb. Fry in spoonfuls until well browned on both sides. Serve with butter and sugar, grating over the fritters a little nutmeg or sprinkling them with a tiny bit of allspice.

**RHUBARB JAM.**—Rhubarb made into jam by itself will not keep as long as most other fruits. Added to raspberries or strawberries, however, it makes a splendid jam, cheaper than most other



kinds and more wholesome than richer varieties. The same rule is followed whichever fruit is used; namely, to a quart of cut rhubarb, a quart of the fruit, and to each pound weight of fruit a pound of sugar. Do not add the sugar until the jam has boiled for at least twenty minutes. Boil until a little poured on a plate will set lightly. This jam, if properly boiled, will keep in the earthen jars with a paraffine wax cover, the ordinary preserve jars not being needed.

**RHUBARB AND ORANGE JAM.**—To a quart of cut up rhubarb, add half a dozen oranges, peeled, cut up and with the pits removed, and a pound and a half of sugar. Boil gently until a little set on a plate will jelly. This can be varied by slicing the peel of three oranges in thin strips and adding it to the fruit. This jam will also keep indefinitely in earthen jars or jelly glasses which have been sealed with paraffine.

**RHUBARB WINE.**—Rhubarb makes a very excellent wine, which when it has stood for a sufficient length of time acquires a flavor like that of champagne. If it is made as soon as rhubarb is plentiful it may be used the following Christmas, though it improves with age. To ten pounds of cut rhubarb add two gallons of water. The rhubarb should be bruised with a heavy weight so the juice will come out readily. After adding the water let it stand five days, stirring occasionally. Add eight pounds of sugar and the rind of two lemons to the strained juice. Let this remain four or five days more, adding to it on the second day half an ounce of gelatine to aid in clearing. At the end of the five days skim any crust which may have formed from the top, and put the wine in a cask. Do not cork the cask but leave the bung open until two weeks have gone by. Then cork the cask and let the wine remain for six months before bottling. The bottles should stand for a month at least before the wine is used.

HELEN COMBES.

## THE UNCONSIDERED TRIFLES OF THE CUISINE

If celery is called for in a stew or soup recipe and is not available, use instead a small quantity of celery seed, which gives a very pleasant flavor.

A really tough old fowl can be made into an excellent roast if steamed for an hour. Before placing it in the steamer, put a few stalks of celery and a slice of onion inside the bird to flavor it. When it is taken from the steamer fill with a well-seasoned dressing. The fowl must be carefully handled in stuffing, as it is already half cooked and may be easily torn. Truss it neatly and roast until crisp and brown.

In Europe a cook reheats a second day roast so cleverly that, unless it is betrayed by the marks of the carving knife, taste does not reveal it is not the first ap-

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was a memorable one, inasmuch as at that time Rogers Bros. first introduced and sold their electro-silver plated spoons, and to-day that year is a part of the trademark appearing on the original and genuine

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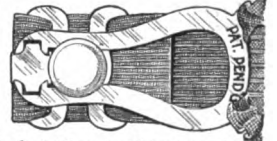
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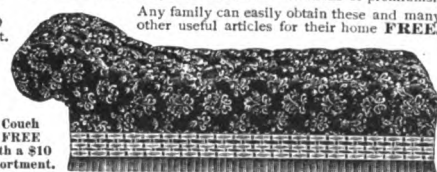


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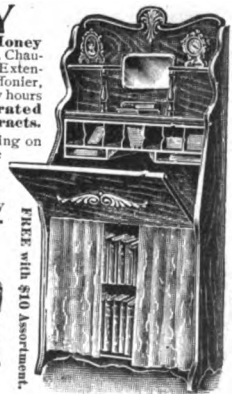


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## THE UNCONSIDERED TRIFLES

(Continued)

pearance of the joint at the table. The roast is wrapped—literally wrapped—in tough buttered paper and put in the oven until thoroughly heated. Do not, however, allow it to cook. The gravy left over is reheated and poured into a hot gravy boat. Served in this way, a second day roast has the actual flavor of its first appearance.

After cooking corned beef save all the liquor and when the hot meat is taken from the table put it in a stone jar, pouring the liquor over it. The tender, juicy cold meat, which comes to the table in slightly slices of fine red and white is scarcely to be compared to the dry, tasteless, corned beef laid away on a platter to await to-morrow's meal. Keep the beef in its own liquor until the last morsel is used for hash. By the way, in making hash, instead of moistening the hot potato and meat in the spider with water, use a few tablespoonfuls of the pot liquor, which will make the hash of much better flavor.

In the ordinary sized family where meat is cooked twice a day, there should be no necessity to purchase lard for frying. Save every scrap of fat that is available, and the result in ten days should be a pail of drippings of three or four pounds' weight. While one pail of this clarified fat is in use, save for the future everything that is clean and wholesome. If one should attempt to make a list of the fats suitable for this purpose there might be included drippings from all sorts of roasts, as well as from bacon, sausage, ham and salt pork, also fat skimmed from soup stock or water in which meat, ham and corned beef have been boiled. There is also a constant accumulation of pieces of suet, fat from roasts, corned beef and ham. Save these bits separately and render down, adding the clear strained fat to other drippings. When sufficient is collected, clarify it. Put it in a deep kettle, pour boiling water over it, add a tablespoonful of salt and stir. Put it back on the stove and allow it to boil gently for ten minutes; then set it where it will cool quickly. When the cake of fat is hard cut it in quarters, lift each piece carefully and scrape away every particle of sediment on the bottom. Put all the pieces in a sieve and pour ice water over them to wash away all impurity. Shake dry and set in a kettle to melt. Take the lid off to let any water left in the fat evaporate. When there is no longer any ebullition in the fat, strain it through fine cheese-cloth into a pail or crock.

One of the most useful things a housewife can keep in her refrigerator is a pot of *maitre de hôtel* butter. Into a large earthen bowl put one cupful of butter (packed solidly), beat it to a cream, as if preparing it for cake, add one teaspoonful of salt, a quarter teaspoonful of white pepper, two tablespoonfuls of finely chopped parsley and two tablespoonfuls of lemon juice. Mix these ingredients well with the butter, but do not beat again.

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SAM'L FRENCH, 24 West 22d Street, New York.

## THE UNCONSIDERED TRIFLES

(Concluded)

Pack it in a fruit can sealing as tightly as if it were fruit. A tablespoonful of *maitre de hôtel* butter spread on beef-steak, veal cutlet, lamb chops, boiled fish or plain boiled potatoes adds largely to the flavor and improves many a homely dish when there is no time to make a sauce.

Dressing often left over from fowls, veal or spare ribs makes a delicious dish if mixed with a few spoonfuls of chopped meat and put inside green peppers. Dip the peppers in melted butter, then roll in finely powdered bread-crumbs and set in a hot oven to bake until brown. Serve with a well-seasoned tomato sauce.

Put the tea into a pot of earthen or china wear, and fifteen minutes before pouring boiling water over it set it in a moderate oven or back on the stove where the dry tea will heat thoroughly but not burn. It will be stronger for this treatment and the heat seems to draw out a certain fragrance. Metal teapots should never be used.

When puff paste or pies are made a handful of scraps generally remain. Gather them tightly together, roll out and cut in fingers about five inches long. Lay them in a baking pan. Mix a cup of grated cheese with a dust of paprika and salt, scatter thickly over the fingers and bake in the bottom shelf of a hot oven until delicately browned. Cut apart and when cool pile them log cabin fashion on a plate. These are the most delicious of cheese straws.

Melted ice cream and sherbets are left overs for which no cook-book provides a recipe. The cream can be used in various ways. It makes delicious cake, cookies and drop cakes. Leave out to each cupful of the cream one tablespoonful of butter, a quarter cupful of sugar and, of course, all the milk, from the recipe to be used; then make the cake according to directions. Taste the batter before putting in the pan to see if it requires more flavoring than is provided in the cream; if it does, add more of the same extract. Two or three cupfuls of melted ice cream, with a sufficient addition of gelatine and eggs, makes a delicious pudding of the Spanish cream variety. Sherbet may be transformed into a jelly enriched by fruit or nuts, if desired, and garnished with whipped cream.

When fruit, such as pears, peaches or plums, begins to work and it seems impossible to make it keep, transform it into sweet pickles. Drain off the fruit and set it away in a cool place, then boil the juice down to half the original quantity. Add half a cupful of strong vinegar to two quarts of juice, enough brown sugar to make a syrup of the richness used for sweet pickles, and a generous seasoning of spices tied up in a muslin bag. Boil again until quite thick, then add the fruit to the scalding liquor and allow it to boil for a few minutes. Be sure not to cook it long enough to let the fruit go to pieces. Pour while hot into jars and seal.

ISABEL GORDON CURTIS.



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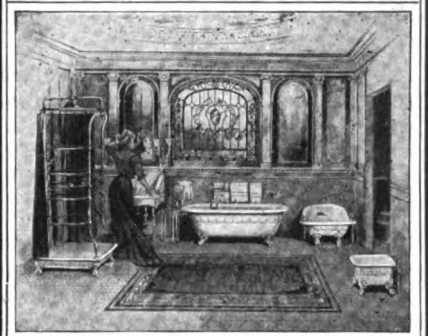
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**WASHING FLUID.**—A good washing fluid is made by mixing five pounds of sal soda, one pound of borax, half a pound of fresh unslaked lime and four ounces of liquid ammonia. Pour one gallon of boiling water upon the soda and borax. Let this cool, then add the ammonia. Pour one gallon of hot water over the lime and let it stand until entirely settled, then carefully pour off the clear fluid and turn it upon the dissolved borax and soda. Add eight gallons of cold water. Six tablespoonfuls of this fluid may be added to a tubful of clothes.

**TO WASH BLANKETS.**—Pour into a tub half a pint of common household ammonia, lay a blanket lightly over it, and immediately pour in enough warm water to entirely cover the blanket. This sends the fumes of the ammonia through the fibres of the wool and loosens the dirt. The blanket should then be pressed and stirred about with a stick until the water seems to have acquired its darkest hue, when a second tub of clear water of about the same temperature as the first should be used in the same way; then the blanket should be run lightly through the wringer and hung out to dry.

**TO WASH EMBROIDERIES.**—Rain water and white Castile soap in lukewarm suds form the best mixture in which to wash embroideries.

**SMOKED GLOBES.**—Smoke-grimed glass globes should be soaked in warm soda water. Then add a few drops of ammonia and wash them well with a soapy flannel, rinse in clean water, and dry with a soft linen cloth.

**FISHY ODOR ON KNIVES.**—Sometimes the fishy smell will cling to knives and forks after oily fish, like salmon and mackerel, has been served. Cut a lemon, rub them with it and the disagreeable odor will vanish.

**CLEANING BRONZE ARTICLES.**—Real bronze articles, when they stand in need of cleaning, can be regularly washed in boiling water and soap. They should be afterward dried with a chamois skin. The usual way of cleaning bronze, however, is, to rub it with a flannel cloth moistened with sweet oil, and finish by polishing with the chamois skin.



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[FLORAL QUESTIONS OF A SEASONABLE CHARACTER, TO BE ANSWERED IN THESE COLUMNS, SHOULD REACH THIS DEPARTMENT SOME WEEKS IN ADVANCE OF PUBLICATION. WHEN A REPLY BY MAIL IS DESIRED, A SELF-ADDRESSED, STAMPED ENVELOPE SHOULD BE ENCLOSED. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR.]

In the newer styles of gardening the iris plays an important part and has

#### THE IRIS OF TO-DAY.

grown into a wide and spreading popularity. The facility with which it lends itself to striking and diversified effects renders it a valuable factor in the hands of the up-to-date gardener and aspiring amateur. No other outdoor flower combines such peculiar grace of outline with rare variety of colorings. Rich in distinctive shades, it also includes both snowy and creamy white, so that the most artistic effects may be accomplished without going outside its own immediate family. Iris—the rainbow deified—so named by the ancients because of its many-hued and rarely tinted flowers, has later been aptly termed “the poor man’s orchid,” many of its handsome species rivalling the expensive members of that exclusive family, with the added advantage of adapting themselves to most ordinary conditions. Many of the easily grown varieties produce a profusion of their large and striking flowers, and while the individual blooms last but a few days, they follow in rapid succession and are very valuable for cut flowers, since every bud on a stalk will open. Beginning to bloom in early May, the different species follow one another in continuous succession, keeping up a rare display extending through June into July.

**VARIETIES AND THEIR CULTURE.**—The iris is divided into two large sections, entirely distinct; one with thick, creeping root-stocks called rhizomes. This includes the German iris (*iris Germanica*), Florentine, Siberian, *iris flavescens* and an endless variety having large handsome flowers. These are most largely grown because they are easier to cultivate. The nomenclature of this section is very confusing, various florists applying fanciful names of their own choosing, so that if one desires a decided variety of colorings, it is well to order by the dozen or half-dozen, leaving the selection to the florist. Standard names, however, are Celeste, pale blue; Atropurpurea, dark purple almost black; Violacea, dark blue; Flava, pale yellow or cream; Princess of Wales, pure white. All of this section are perfectly hardy everywhere, blooming in May and June when flowers are scarce. Their rhizomes should be planted three inches deep only, since deep planting induces decay of the roots. They will thrive in almost any soil and location,

except where water stands or settles about the roots. If left undisturbed for years, they will grow into immense clumps, unsurpassed for masses of color and striking individuality of the flowers.

Bulbous varieties comprise the other section, including both the Spanish iris and the English. Both are really of Spanish origin and differ mainly in size of flower, their markings and time of blooming. The flowers of the Spanish iris are smaller than the German, but are very distinct in their vivid colorings and unique combinations of markings. White, with various smoky and bronzy shades are combined with blue, purple, violet, mahogany, orange and yellow, several colors, frequently, in evidence in a single flower. They will bear close planting and are most effective when grown in masses. They delight in a warm, sheltered location with good drainage, will succeed in any dry, light soil, but prefer one both rich and sandy. They should be taken up and replanted every second or third year, as the new bulbs which form every year grow directly below the older bulb of the year before, after the fashion of tulips. In a few years the bulbs are beyond the reach of the air and fail to sprout. Some who have lost their plants will find the cause in this explanation. The Spanish follow the German in the order of their blooming, and the larger-flowered English iris come next, blooming in June and July. They have large, broad-petalled flowers, and the pure white variety Mt. Blanc is fine for massing with the purple. Bedding plants may be planted between the rows of bulbous varieties, or seeds of annuals sown, as the plants die down after blooming.

Florentine iris (orris-root) is a fine early bloomer, white tinged with lavender.

The yellow iris or water flag, though a native of Europe, has become established in America and is a handsome bog plant—fine for massing in low, moist situations or as an adjunct to the water garden.

The hybrid Japan iris (*iris Kampferi*) are of late introduction, very free flowering and perfectly hardy. Once planted, they last a lifetime. They are increased by division and grow readily from seed sown in the open ground, flowering the second year. They succeed in almost any situation, in full exposure to sun or in partial shade. The flowers are far larger than the German species, being very broad and flat-petalled, easily measuring eight inches across. The flowers

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(Continued)

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walking skirts are made in many designs and of many fabrics; all the newest ideas are found in them. The two here illustrated are very

## Pretty Inexpensive

models, sufficiently elegant in material and finish to please anybody.

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No. 86—Is made of all-wool suiting. The flounce is headed with straps put on in points with lapped ends, giving a serpentine effect. The straps are piped on both edges with satin and the points finished with small silk buttons. Unlined, faced and finished with 8 rows of tailor stitching. This is a quiet but ornamental skirt, in excellent style. The stitching is fine and perfect. It is one of the sort of garments that mark the wearer a "good dresser," because it has its distinctive place. The finish and style generally are of a strictly made-to-order garment. Colors: Two shades of dark blue, dark and light gray, brown, Oxford, black, and the price is

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No. 81—Is made of same all-wool suiting. It has the new panel front, on each side of which is a stitched band run through fancy silk rings near the front of the skirt. The top of the skirt overlaps the flounce with the effect of a stitched fold. All seams lapped and stitched. Skirt is unlined, faced and stitched at the bottom. It is a very pretty, stylish skirt; the top coming over the flounce in the pleat-like arrangement, is entirely new. The hand-embroidered rings are among the newest devices for giving a made-to-order air to a gown. All these apparently trivial things are what constitute the difference between Printzess garments and anything less superior. Colors: Two shades dark blue, brown, dark and light gray, Oxford, black, and costs

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are both double and single, the colors pure white, lavender with rose tintings, blue, maroon and purple, and beautifully veined, etched and marbled in various colorings. While they flourish in upland plantings, the flowers will be far larger if planted in a sunken spot or moist location. Edging a rockery or fringing ponds of aquatic plants, their size and beauty are marvellous. Fine named sorts, each distinct as to color, are gold-bound, mahogany, Orion, paragon, and blue Danube, among double sorts. Desirable single varieties are snow-bound, Quakeress, apple blossom, Gunfalon and Ondine. Mammoth blooms may be obtained by growing them in box-beds; that is, surrounding the bed with a box of plank, made water-tight at the corners, or, better, a strip of zinc or galvanized iron with overlapping or soldered ends. This should be eight or ten inches wide and sunk half its width into the soil. Flood the bed with water once a day from the middle of May until blooming time. As soon as the first bud appears, soak the bed with very weak manure water twice a week. Most of the leading florists make a specialty of the iris, and their catalogues may usually be obtained for the asking.

The chrysanthemum ranks third as a commercial flower, the rose and the carnation preceding in the order named. The chrysanthemum possesses this

### GROWING CHRYSANTHEMUMS.

advantage, however, that while first-class roses and carnations, long-stemmed and luxuriant, can be grown only with greenhouse facilities, the chrysanthemum under ordinary conditions, with properly directed and systematic culture, yields a profusion and perfection of bloom that can be surpassed only by the expert professional.

**PROPAGATION.**—Chrysanthemums are propagated by seeds, cuttings or root divisions. The seeds must be sown early and grow very readily but prove very disappointing to the small grower because of the many duplicates and inferior sorts not worth handling. Shoots with new rootlets, obtained by dividing carefully the old clump, make good plants provided the shoots are strong and full of sap. If allowed to grow on until they become woody, they never make a satisfactory plant. The very best plants are grown from cuttings. Choose thick, stocky, succulent shoots. Blanched and spindling shoots will never make a plant worth the handling. Even if these are cut away and dependence placed on a second growth, the latter lack vitality. Strong cuttings are obtained from clumps that have been wintered in a cool, frost-proof cellar, cold-frame or house. When placed there after the blooming season, the stems should have been cut back to three inches, and the plants kept both cool and dry throughout the Winter. Have the soil thoroughly moist when placed there and do not water again until first of March.



The first half of March is the best average time for striking the cuttings. Old clumps show signs of starting at this time and should be watered, kept warmer—not below 50° at night—and given sunshine to induce strong growth and healthy color. Scatter coarse tobacco or tobacco stems over the surface of old clumps to keep down black fly.

The cuttings may be rooted either in sand or soil. If in sand, have it coarse, keep always moist, and remove them for potting just as soon as rooted. If left in the sand until they begin to grow, there will be wiry roots and a spindling top that will never make what florists consider a paying plant. Just as soon as the cutting stands up stiff and fresh, roots will be found from a quarter to a half inch long. Pot them at once. In selecting cuttings reject all hard wood and weak growths. Water carefully; soaking them causes a pale, weak growth and allowing them to become too dry causes the wood to harden prematurely, wrecking the prospect of fine flowers. Give plenty of air and light, and sunshine when rooted, keep rather cool but not below 50°, and thrifty, close-jointed plants will result, branching freely. Some sorts root a week sooner than others. As they require shifting, still use a good fibrous loam as above, with a trifle of bone-meal thoroughly mixed through—simply a sprinkling over the surface, mixing in well. The time to give rich food is when the pot is filled with roots after the final shift. Five and six inch pots are none too large for one who has room to accommodate them. There is less risk of pot-bound plants. Florists, with the moist atmosphere of the greenhouse, use the smallest pots possible, economizing space. When depending upon the florist for plants, order early in the season—late April or May 1st—to avoid the hard-wooded plants often sent out later in the season. Keep the branches well tied up.

Do not set dahlias in the open ground, in the North, until weather is warm and settled. Give them a deep, rich soil well drained. In the South, where already started,

#### HINTS AND HELPS FOR MAY.

guard against late frosts which prove very injurious to these plants. Sow Chinese primrose in this month for the Winter flowering. \*Shower fuchsias daily but keep free from aphids. Place azaleas out of doors, after the middle of May, in sheltered shady places, and never let them suffer for water, or blasted buds will result. Roses, both in North and South, should now have a top dressing of old stable manure, well dug in. Pansies may be safely transplanted to open ground, giving a location free from afternoon sun. Cut out young plants that cluster around clumps of Rudbeckia, Golden Glow, and it will make a better showing of flowers. Fertilize hardy perennials as delphiniums, perennial phlox, peonies and dicentra. Plant gladioli about middle of the month, ten or twelve



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## PRACTICAL GARDENING

(Concluded)

in a clump, setting a stout stake in the centre which, with the addition of wire or twine, will support the entire clump. Loosen the soil and give fertilizer to clumps left in open ground over Winter, in warm localities. Geraniums may be bedded out any time after the middle of the month. Other plants should wait until the last.

### ANSWERS TO CORRESPONDENTS.

MRS. M. R. W.:—The dry, brownish blotches on the begonia leaves are no doubt caused by a fungus—a parasitic formation propagated by spores—and will spread over a whole collection if permitted to ripen and scatter its spores. The best remedy is to remove and burn all affected parts and encourage a strong healthy growth, vigorous enough to ward off an attack. Give plants a rich, loose soil and good drainage. Keep in partial shade, a rather warm but moist atmosphere and avoid cold draughts of air.

MR. W. T. B.:—The cause of small panicles of bloom on your hardy *hydrangea paniculata* is due probably to location and method of planting. Like other hydrangeas, the bloom is most luxuriant when shaded from afternoon sun. They flourish in a subsoil that absorbs and holds water—one largely clay. Dig a hole two feet deep, put in a layer of manure, then fill to within ten inches of the top with a good, heavy loam, place roots naturally, packing soil firmly as you go, and leave a slight depression in finishing. If planted in a dry location, sink a pipe beside them to a depth of three feet and supply water by this means, inducing a downward growth.

MRS. J. C. McW.:—The loss of your clematis is doubtless due to defective planting. Treat as advised above for hydrangea, which is the reverse of the treatment you report.

MRS. R. L. G.:—There are several remedies for white worms in soil—lime-water, the formula for preparing which has appeared several times in these columns; or a solution of saltpetre, which is harmless as to plants; so, too, a solution of coppers. Dissolve a teaspoonful in a little hot water, and add two quarts of water. Water twice a week.

MRS. L. C. W.:—The pest you describe is simply scale. There are two varieties, the white and the brown. The reason they keep forming is that some are too minute to be detected and you simply pick off the large ones. If badly infested, cut away some of the worst fronds. Immerse the entire plant repeatedly in strong soapsuds, using a white soap. Scrub the stems with it, using a small brush. Finish by rinsing well in clear water.

BESSIE:—It would not kill a palm to wash all the soil from its roots, if properly repotted, but it would greatly retard its growth and is neither advisable nor necessary.

MRS. C. L. M. AND OTHERS:—Peppermint is raised by the acre for distilling purposes. More than a quarter of a century ago it was estimated that two thousand acres of it were cultivated in St. Joseph's County, Michigan, alone, which seemed especially suited to it. When so grown, the roots are set thickly in rows, leaving space for the cultivator to pass. The crop is generally cut the latter part of August, in dry, sunny weather, and placed in small cocks like hay to cure, care being taken that it does not lie in the row to bleach or over-dry. It must be kept free from weeds to insure a pure oil.

M. R. L.:—You do not state under what conditions your geraniums have been growing. Geraniums that have not exhausted themselves blooming through the Summer, bloom throughout the entire Winter and Spring with good soil and drainage, moderate watering and abundant sunshine. If they are old worn-out plants, cut back one-half, give fresh top soil, and a little weak fertilizer once a fortnight. Root the cuttings and treat as above and they will cover themselves with bloom.

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FIGURE NO. 1 L.

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China, India or taffeta silk foundations are usu-

## SOME ATTRACTIVE GRADUATION GOWNS

An absorbing topic just now with both school-girls and those who have to provide for their needs is, What shall be worn for commencement day? The question is not an easy one to decide, even though there is no choice in the matter of color, white being universally adopted for these gowns.

Dainty

ally selected for dresses made of sheer fabrics, though a lining of lawn trimmed with a fine wash lace and perhaps ribbon-run beading is preferred by many.

If a gown of some soft woollen or silk-and-wool goods be desired there is an attractive variety from which to choose, including veilings and Eoliennes, barèges, poplins and grenadines. Less expensive dresses can be fashioned from albatross, Henrietta, crêpe cloth and a fine, silky weave of cashmere. The present style of plaits and tucks is especially adapted to these materials, and if greater elaboration be desired any of the appliqué laces and lace edgings may be used with pleasing effect.

A soft sash of wide Liberty or panne satin ribbon with two short loops and long ends falling almost to the bottom of the dress at the back is a charming accessory with the commencement dress, whether it be made of soft silk or a dainty lace-trimmed wash fabric. Sleeves in elbow length will be extremely popular



FIGURE NO. 3 L.

this season, and there is no more suitable or becoming style for the commencement gown, provided, of course, the wearer's arms are plump and dimpled.

The shirred or puffed sleeve, with lace frill reaching over the hand, is suggested for the girl less favored in this respect.

FIGURE NO. 2 L.

Flounced and ruffled skirts are exceedingly becoming and are admirably adapted for the development of sheer goods, while accordion-plaited flounces, or even entire skirts, are also recommended for very gauzy fabrics and dainty

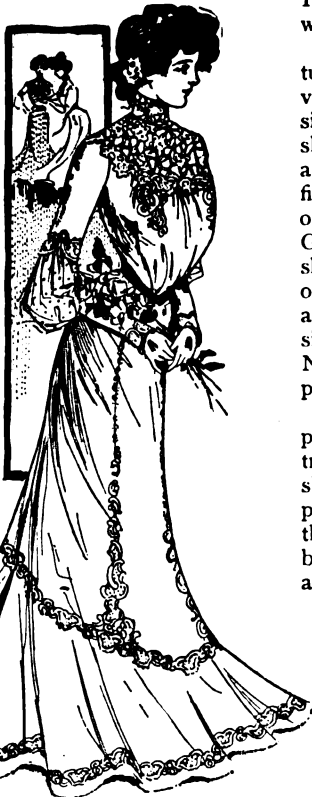


FIGURE NO. 4 L.

nets. In many instances medallions of lace are inserted before the plaiting is done, or rows of ribbon in graduated widths are applied on the goods before it is plaited, with the result that the decoration appears wonderfully soft and graceful.

All-over lace, fancy tucking or shirring, embroidered nainsook and mousseline de soie are used for the yoke or vest which is a distinguishing feature of nearly all these gowns. Lace edging and insertion to match the all-over varieties are procurable, while edging to correspond with the embroidered nainsook is also shown. Appliqué trimming of soft plaited frills of chiffon edged with juby ruching may be used when the yoke or vest is made of the embroidered mousseline.

White silk or lisle hose and white kid or suede slippers are fitting choices, though they may be replaced with black lacy hose and patent-leather slippers in Colonial style with a gold, jewelled or gun-metal buckle. White suede or glacé kid gloves may be worn, or lace mitts, a revival of our grandmothers' days and a becoming fashion which also possesses a practical quality. A white gauze fan may either be carried in the hand or suspended from a rope of pearls worn around the neck.

FIGURE NO. 1 L.—A misses' cos-

tume is portrayed here, consisting of a blouse waist with high or slightly round neck, full-length or elbow sleeves and a fichu draped bertha, and a five-gored skirt tucked lengthwise over a five-gored foundation. Straight gathered ruffles and a ruching are features of the skirt. Pattern No. 5629, price 1s. or 25 cents, was used to cut the dainty frock.

FIGURE NO. 2 L.—This simple costume is especially well suited to the development of dainty wash goods. It consists of a tucked waist, closed at the left shoulder and side, and characterized by a deep yoke and elbow sleeves, and a five-gored flare skirt that may be gathered or have an inverted box-plait at the back. Gathered ruffles replace those of circular shaping provided by the pattern. All-over lace or fancy tucking would be attractive for the yoke with either soft silky woollens or sheer goods. Pattern No. 5910, price 1s. or 25 cents, was employed for this modish creation.

FIGURE NO. 3 L.—The bodice here pictured forms part of an unusually attractive commencement toilette. The shaped bertha and bolero are the especial points of interest in the bodice, though the yoke and fanciful sleeves add to its beauty. The mode is particularly desirable for wash fabrics, trimmed with lace



FIGURE NO. 5 L.

and insertion. It was shaped by pattern No. 5932, price 9d. or 20 cents. The skirt shows tucked plaits at the sides extending from the top to graduated flounce depth, with the front width in panel effect and the fulness at the back confined in

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## SOME ATTRACTIVE GRADUATION GOWNS

(Continued)

an inverted box-plait or gathers. Pattern No. 5947, price 1s. or 25 cents, was used

vogue of tucking. The bodice has an applied front-yoke and tucks arranged at the centre and on each shoulder, producing a graceful pouching effect. Tucks are introduced at each side of the closing at the centre of the back, and the sleeves are tucked and sag over deep cuff facings. The bodice may be made without the yoke, or shaped low in the neck in V effect. A simple decorative scheme should be adopted. The pattern used to cut the waist was No. 5843, price 9d. or 20 cents. The skirt consists of a five-gored foundation over which is hung a three-piece skirt tucked in clusters to graduated flounce depth. It was shaped by pattern No. 5799, which costs 1s. or 25 cents.

FIGURE No. 7 L.—This stylish toilette suggests an association of contrasting materials and a simple but effective scheme for decoration. The bodice is characterized by a bolero which is adjusted to the collar at the back and is cut in V shape in front at the neck, the lower edge being straight and slashed at intervals. The short sleeves of the bolero are given a graceful air by the full puffs of the bodice sleeves finished with straight bands worn beneath them. The skirt is of three-piece shaping with a graduated, circular flounce, covered with straight, gathered ruffles, and the back fullness may be confined in an inverted box-plait or gathers, as preferred. The pattern provides for a long or short sweep. Pattern No. 5931,

price 1s. or 25 cents, was used to cut the skirt, while that employed for the bodice was No. 5903, price 9d. or 20 cents.

FIGURE No. 8 L.—The design of this toilette exemplifies the fancy for tucks. The waist is tucked at the top of the back and front to slight depth, blouses in the approved way



FIGURE No. 6 L.

in this instance to cut the skirt.

FIGURE No. 4 L.—In this charming toilette are united waist pattern No. 5752, price 9d. or 20 cents, and skirt No. 5759, price 1s. or 25 cents, which is shown again in figure No. 5 L. An association of all-over lace and dainty silk-and-wool goods is suggested in the design of the bodice, the features of which are the deep yoke, the fanciful sleeves and girdle. The closing is made at the back, and the front pouches becomingly. The five-gored skirt is described at figure No. 5 L. It is susceptible of many pleasing effects in trimming.

FIGURE No. 5 L.—This shows a design suitable alike for developing either soft woollens or wash fabrics. Pattern No. 5842, price 9d. or 20 cents, was used to cut the waist, which is distinguished by a bolero with sailor collar; the waist closes at the back, and the sleeves are of fanciful shaping. The five-gored flare skirt with back in habit style has a graduated, circular flounce that may terminate at the side-front seams. It is shaped by pattern No. 5759, price 1s. or 25 cents.

FIGURE No. 6 L.—The toilette here represented also shows the

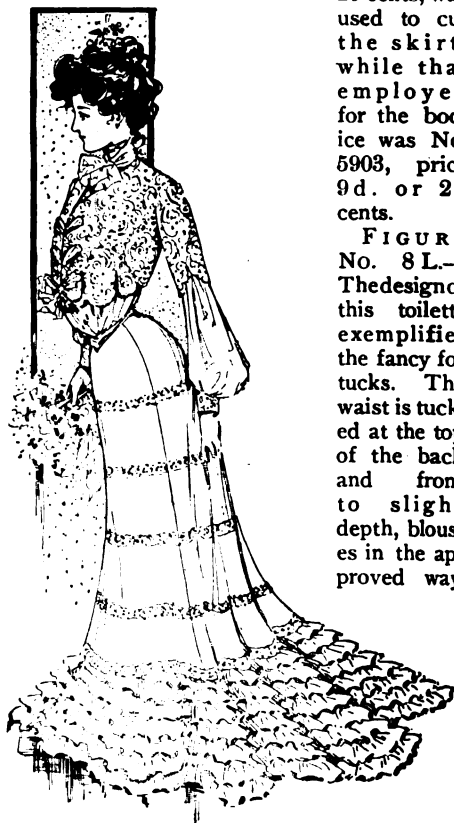


FIGURE No. 7 L.

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and is shaped in square outline to reveal a yoke applied to the lining. The closing is made at the centre of the back, and the sleeves, in elbow or full length, are close-fitting and in two-seam style. Pattern No. 5772, which costs 9d. or 20 cents, was used to shape the youthful mode, while the skirt, which is a seven-gored design, having tucked plaits extending from the top to graduated flounce depth, is made over a five-gored foundation skirt and may be in sweep or short sweep length and with or without the dip; pattern No. 5884, price 1s. or 25 cents, was employed for its development.

FIGURE NO. 9 L.—This attractive costume, consisting of a yoke waist closed at the back and distinguished by a shaped

with either an inverted box-plait or gathers at the back and may be made with

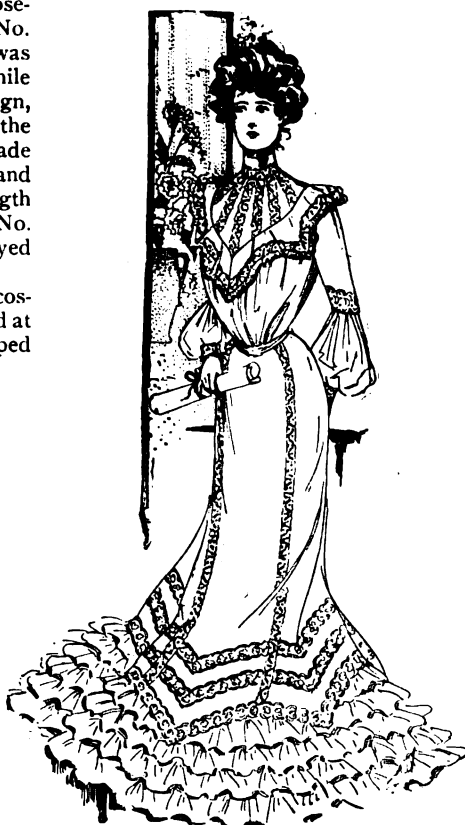


FIGURE NO. 9 L.



FIGURE NO. 8 L.

bertha and sleeves to be in elbow or full-length, and a five-gored skirt having a graduated, circular flounce with scalloped upper edge and covered with fluffy ruffles, is appropriate for development in both wash and silk fabrics. The skirt may be in long or short sweep and have gathers or an inverted box-plait at the back. Pattern No. 5952, price 1s. or 25 cents, was here used.

FIGURE NO. 10 L.—A costume especially appropriate for graduation wear is here illustrated and suggests an association of all-over lace with a sheer or soft woollen fabric. The bodice is tucked and is in Pompadour style, with a sleeveless guimpe having a straight collar, while the bodice sleeves may be of elbow or full-length shaping. The skirt is attached to the waist and is a three-piece mode



FIGURE NO. 10 L.

four or fewer ruffles around the bottom. The pattern employed for the costume is No. 5844, price 1s. or 25 cents.



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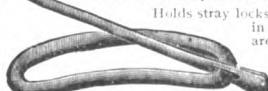
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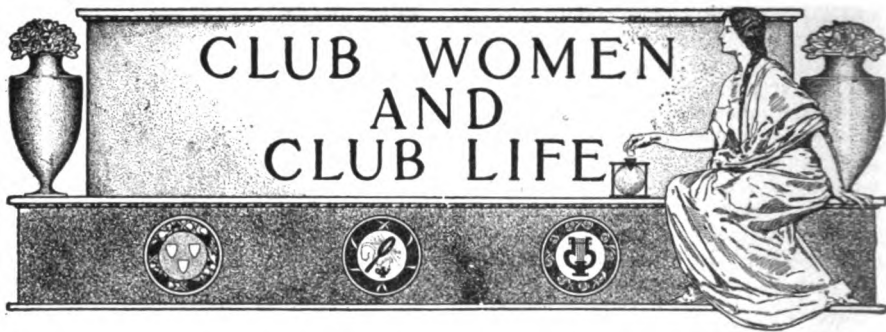
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By HELEN M. WINSLOW

Wisconsin club women are taking a most practical step along the line of domestic science and have voted to endow a chair in Milwaukee-Downer College for that purpose. Just previous to their last State Convention Mrs. J. A. Kimberley offered a loan fund of \$5,000. The matter came before the body in the report of the Educational Committee, which recommended the acceptance of Mrs. Kimberley's offer and the endorsement and support of the plan by the federation. Next a resolution was offered that the Standing Committee of Three, to be known as the Domestic Science Committee, should be empowered to memorialize the Legislature for the establishment of a chair of domestic science in the University of Wisconsin. This resolution was passed by unanimous vote. As the Wisconsin president says: "In twenty-five years, average housekeepers, those of us who are not rich, will hardly be able to secure any domestic service. Fewer and fewer women are willing to undertake housework. Presently there will be none." And so these "average housekeepers" are seeing what they can do about it.

Housekeeping has been the main thing with women for so long that there is no danger of its being lost sight of. The passion for housekeeping is carried out into the streets, and transformations have taken place in our great cities—even in the slums;—under the supervision of women Chicago has been conspicuous in brilliant achievement along this line, the work of her women citizens having gained wide-spread commendation. The West Side Woman's Club, the latest to undertake the work, recently held a great mass meeting to

stimulate interest for clean and sanitary streets.

In New York the Woman's Health Protective Association has been doing a practical work for nearly five years, and according to its last report much has been accomplished of which the public have never heard. A visit of the Association to the almshouses on Blackwell's Island and consequent criticism and suggestion to the Commissioners resulted



MRS. ANNIE G. MURRAY, President New England Woman's Press Association.

in some needed reforms. And the members are making a lively crusade for clean streets. It is proposed by the Association to take a suite of rooms in a convenient location, which shall be open constantly and in which meetings and conferences of education and agitation may be held.

In Georgia the club women are working against great odds, but with the

energy and ability that characterizes the modern Southern woman everywhere they are diligently at work raising money for the establishment and maintenance of a model school in the northern part of Georgia. It is designed to make the new school a place where woodcarving, weaving, drawn-work, crocheting, toy-making, pillow-lace making and other handiwork may be taught to provide village industries and profitable occupation for time not otherwise employed in farm life. The club women will work in connection with the county school commissioners of the State, who are deeply interested in the plan. When this model school is established graduates will be sent all over the State as teachers.

In New York, too, the Household Economic Association has recently decided to rent and furnish a small flat in the most congested part of the lower East Side, where young girls and mothers may be trained in the best methods of housekeeping and taught, so far as practicable, all that makes for the betterment of the home.

The Needlework Guild, with branches in many of the principal cities, is a well-known institution and has accomplished a great deal of good. But it has remained for the philanthropy section of the Cantabrigia Club of Cambridge, Mass., under its new chairman, Mrs. R. P. Williams, to found a needlework guild in the club, which will meet once a month, the ladies to make new clothing for some special mission. They will distribute the work of the guild individually and to special cases of need, but will not aid registered poor persons or chronic charity seekers.

Minnesota — or rather Minnesota club women—distinguished itself several years ago by establishing rest-rooms in the market towns wherein the farmers' wives who come to market with their husbands might find a pleasant place to rest and chat and drink a social cup of tea with other women of the clubs. From this has grown a headquarters at the State Fairgrounds which is unique. The use of a beautiful building is tendered to the Federation by the Fair managers; and here are conducted during the entire week many features of general interest to all who visit the grounds. A resting place complete in all ways is thus provided for weary women and children. A model sick-room is fitted up, and the services of nurses and physicians provided.

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## CLUB WOMEN AND CLUB LIFE

(Continued)

tion of the New York State Federation of Women's Clubs; the Minnesota Federation will meet next time in Blue Earth, and the Vermont in Waterbury. It is too early, however, to announce many of the dates for the coming year.

The New England Woman's Press Association, which has recently celebrated its sixteenth anniversary, has reelected Mrs. Annie G. Murray as president. Mrs. Murray has been an exceedingly popular officer, endearing herself to this large club by her amiable disposition and her faculty for managing club affairs without friction.

## ENGLAND.

### II.

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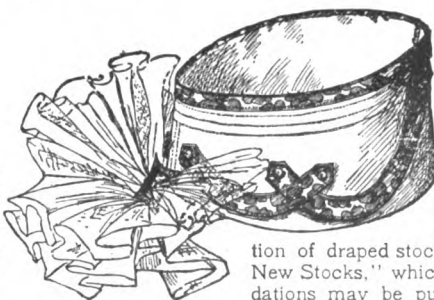
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By CAROLYN HALSTED

## STUDY OF THE LANGUAGES

The academic side of college life represents the real reason of the student's presence at the Alma Mater of her choice, her pursuit of knowledge ceasing only with the possession of the coveted degree. In her freshman year she is allowed little selection of studies as a sophomore she begins to elect her favorites. Let her reach the dignity of an upper classman, however, and she has things pretty much her own way.

Language study invariably attracts the feminine collegian, and for this reason,

this need. Women will again study Greek as Lady Jane Grey did."

Smith dips into modern Greek, too, studying it as a living language by grammar-analysis, reading and conversation and aiming to trace the life of the Greek language from the classical period to the present time. Greek archaeology is taken up, the vases, the architecture, sculpture, terra cottas, small bronzes, gems and coins observed from original antiquities, casts and photographs. Vassar's Hellenic Society and Smith's Greek



READING ROOM IN TAYLOR HALL, BRYN MAWR COLLEGE.

as well as that it is the basic principle in all study, the departments for both modern tongues and the ancient are everywhere particularly good. Vassar and Smith are notably strong in Greek and English. When in America, Matthew Arnold observed this fact as to Greek and was led to remark: "We may trust to the instinct of self-preservation in humanity for keeping Greek as part of our own culture. Greek will be increasingly studied as men increasingly feel the need in them for beauty and how powerfully Greek art and Greek literature can serve

Club, or Sigma Epsilon, introduce the social note.

It was Smith's Greek department that gave in the original a beautiful and artistic interpretation of the poetic drama *Electra*, by Sophocles, as senior dramatists in 1889, before Vassar's famous Greek play, *Antigone*, by the same author. So fine were both these presentations that Greek scholars and critics from all sides came to witness the unusual event of college girls in the rôles of ancient Greeks.

The modern languages are especially



attractive at the Woman's College of Baltimore, where, after requiring familiarity with the vocabulary and idioms, the professors lay stress on the literature, aiming to develop in the student the faculty of seeing life from the point of view of those whose traditions and surroundings are different from her own. The departments or clubs formed in connection with them lighten the severe and steady stress of work by the study and production of drama in French and German, when the outside world comes to enjoy the careful, often jolly performances.

At some of the colleges the foreign correspondence idea is introduced, personal letters passing between the young collegian and her correspondent in Spain, Italy or other distant country. To promote as much interest as possible and insure regular interchange of letters, a young gentleman anxious to perfect his English is usually allotted to her, and the frequent arrival of missives bearing the foreign postmark calls forth constant chaffing and fun from the recipient's chums. Since the war with Spain and the acquisition of certain of her former possessions, the Spanish language has become a favorite with college girls both for pleasure and for practical purposes.

Bryn Mawr undergraduates choose their major and minor courses with reference to subsequent work for the Doctor of Philosophy degree conferred. English being a most popular graduate branch, much is made of it during the college career, and the lectures in the major department have a reputation of their own. Old English comes in for its share of attention, and the girls test their mettle in the debating clubs.

The course in journalism at Mount Holyoke is a practical example of what is being touched on in the way of English, proving decidedly more interesting to the alert student with her way to make in the world, than the development of rhetorical theory on the principles of argumentation. The girls are taught the various stages, imagining themselves reporters and making copy for the daily papers, trying the different styles of the sensational, colloquial or editorial, giving attention to paragraph writing and news items. They pass on to magazine work, such as bits of criticism, essays, descriptions and fiction, book reviews and proof-reading. They are taken to inspect neighboring newspaper offices, while editors and authors visit the college, lecturing on the subject of the journalistic or literary career or giving there own experiences and methods.

The study of English at Wells College is supplemented by the Phoenix Literary Society, election to which is a recognition of special merit, the sophomore being counted happy who is admitted to the joys of Phoenix Hall and the special library. Good work along special lines constitutes the yearly programme, leading the members into many of the highways and byways of literature; one year it was certain plays of Shakspeare, another the modern English novel, again, the English poets.



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## COLLEGE NEWS

(Continued)

The Social Science Club helps, also, this being a debating society. Now that Vas-sar and Wellesley have inaugurated inter-collegiate debate, discussion and oratory have additional impetus among feminine collegians.

Elmira College, the oldest of the North-ern seats of learning, which sets as high standards as do the colleges for men, boasts unusual advantages in the way of languages. Voice culture, expression and personality are emphasized, this training being appreciated by the girls in the dramatics always forming so valuable and popular a feature in their college career, and in the friendly rivalry between the two literary societies, Kappa Sigma and Phi Mu.

Rockford College, at Rockford, Illinois, one of the few Western colleges of high standing exclusively for women, possesses a typical Latin department with the approved methods of sight reading and prose composition, independent investigation and historical study of Latin literature. The odes of Horace always prove fascinating for college girls; and Cicero, the orator, is helpful to their own aspirations in oratory and debate. With the study of French and German, facility in speaking is aimed at, the language of the classroom always being that of the department, while at the French and German tables the conversation must be in the original tongue, a rule which causes much merriment through the mistakes and struggles of the beginners. Class jokes and grinds crop up continually with the study of foreign languages, where a too literal translation or a word mispronounced gives a ludicrous turn to the lesson.

At the numerous Southern colleges, of which Randolph-Macon Woman's College, at Lynchburg, Virginia, takes the lead, perhaps there is good reason for the languages being so popular, as the Southern girl comes by direct heredity to her love for other speech beside her own. The course here introduces the students to German life and thought as well as the idiomatic use of the vocabulary. The senior studies the German authors whose works have become German classics, Schiller, Lessing and Goethe, and also investigates for herself the most recent literary movement in Germany and the radical differences between the storm and stress movement of the eighteenth century, and the naturalistic revolt of the present, with Franke's *Social Forces in German Literature* to stimulate her curiosity.

It is natural that French should be a strong point at Newcomb College of Tulane University, in New Orleans, for it is the language still seen and heard so conspicuously in that quaint city of tradition and romance, and a girl is sure to find a thorough knowledge of it both practical and pleasing. The freshman is put through a course of conversation, dictation and grammar, the advanced classes enjoying the French authors, with their charm of

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**FRENCH DYE COMPANY, Box 420, Vassar, Mich.**

## COLLEGE NEWS.

(Concluded)

style, Jules Lemaître, Alfred de Musset, Rostand and others, memorizing their prose and verse.

The fine normal and industrial departments of Winthrop College, in Rock Hill, South Carolina, make English more helpful on the whole, though the undergraduates who are preparing for special work in teaching take advantage of the courses offered in the other languages. The training in the model school connected with this college, including the kindergarten, gives the practical experience missed in most of the other institutions of the higher learning, enabling the students to manage as well as to teach classes, an advantage that cannot be overestimated.

Wesleyan Female College, at Macon, Georgia, established upon the plan of a regular college for women in 1836, before Elmira or Vassar were even in embryo, offers such attractive junior and senior electives in Greek and Latin that the undergraduates choose to face the earlier drudgery in order to profit by the study of Greek oratory as exemplified in Demosthenes and Lysias, or the lectures setting forth the development of philosophy among the Romans. The examinations, known in college vernacular as "mid-years," coming after the Winter holidays and dividing the college year into two semesters, test the knowledge and capacity of the undergraduate, sending her either on her way rejoicing or in the depths of youthful despair. To the senior this is the final trial, for if she passes, she has only to stand well in class for the second semester to gain her degree.

The big co-educational universities with their two or three thousand students are able to furnish an immense variety in courses. The University of Michigan at Ann Arbor, which may be regarded as typical, not only gives the usual Greek and Latin, French, German, Spanish and Italian, but includes Hebrew, Sanskrit, Assyrian, Arabic, Aramaic, Syriac, Ethiopic, Gothic and Scandinavian, with such a range in English as leaves nothing more to the imagination, from the principles of linguistic science to spoken English, with special reference to American English. A study is made of colloquial English as distinguished from that of books and artificial speech.

The Recorder of Faculties at the University of California states that a majority of the women students elect their subjects on the literary side, that the average of their grades of scholarship is higher than that of the men, and a larger proportion of the regular students among the girls than among the men remain to graduate. This is one of the few Universities where the Chinese and Japanese languages and literatures can be studied, these embracing Kuanhua, the language spoken by the officials and four-fifths of the population of China; Wen-li, the classical written language of China and Japan; and Cantonese, the dialect of the Chinese who emigrate to America.

## Mrs. McKinley's Letter

*My dear Mr. MacEachron*  
*The "Nearer, My God, to Thee" which we have heard so often for the last few days are good life which the appreciation my mind has been receiving since before we knew*  
*Mary Parker*

"Good-Bye to All, Good-Bye," is the title of a beautiful song, words and music by J. Reginald MacEachron, C. W. Marvin Publishing Company, Detroit.

The composition is of rare excellence, both words and music. It was suggested by and the theme is based upon the last words of the late President McKinley, and the refrain introduces a phrase of the late President's favorite hymn, "Nearer, My God to Thee." The first stanza reads:

"Nearer, My God, to Thee, How beautiful to know  
That when our souls have passed away it is to Him we go,  
Upon a snowy pillow lay a man with dimming eye,  
Waiting for the end to come to bid his friends good-bye.  
While others wept in sorrow, he smiled a peaceful smile;  
And thinking of his future home, he murmurs all the while,  
'Nearer, My God, to Thee.' 'Thy will be done,'  
'It is His will, not mine.' etc.

The music has fine harmonies, and is suitable for parlor or church. The title page is embellished with carnations, the late President's favorite flower.

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BY PRISCILLA WAKEFIELD

LUNCH CLUBS in various cities have started and have ended, in the past few years. Some have failed to be self-supporting, or have been forced out of existence because large public lunch rooms have opened where food is offered at moderate prices and private clubs could not compete for lack of capital. "The Noonday Rest, in Boston, was one of the most successful and long-lived in our city," said a Boston young woman to the writer recently. "It has now been copied by the public restaurants. The promoters of the former pleasant lunch rooms try to feel comforted in the thought that their example has resulted in the establishment of restaurants for women, where neat counters, good food, comfortable reading and resting rooms are provided, yet they cannot help regretting the loss of a certain sort of personal influence over the girls, and the girls themselves miss the friendly intercourse which they cannot find in an enterprise which is not coöperative."

There are lunch clubs in Buffalo, N. Y., Alleghany, Pa., and a few other cities, under the auspices of the Working Girls' Association. Chicago would seem to bear away the palm for prosperous lunch clubs. The Stenographers', the Ogontz, the Ursula, the Klio, and the Noonday Rest, in that city, prove what may be done by coöperation and good management. In a talk with two Chicago women I gleaned recently some interesting facts. The Ogontz and the Ursula are typical Chicago clubs. These were formed about ten years ago. "Our club was the first," said the Ogontz graduate with pride. "The club was started by the Ogontz Alumni in Chicago. Our rooms are in the printing district. We have a membership of two hundred and a waiting list of thirty. The membership is limited, and in that way there is more opportunity for a personal acquaintance with and interest in the girls. We feel that the club spirit is of great value. We have three large rooms—a reading room, lunch room and kitchen. The first is comfortably furnished and has a circulating library. In the lunch room there are small tables and a long counter. On entering one finds at the door an Ogontz member. To her is presented the membership ticket, and to her is paid the account on leaving. The monthly dues are twenty cents, a guest fee is five cents. For twelve cents a girl can get an ample luncheon, but our menu admits of a fair luncheon at smaller rates. Many girls bring their lunch and buy only tea or coffee. In the lunch room is a large semicircular table where talks are given during the lunch hour, on

travel, current topics from magazines, etc. These talks are very popular. Our club has classes in French and in embroidery. Entertainments are given once a month. There is an emergency fund for girls who are ill or out of work. Our members elect their own officers. The executive committee has nine Ogontz members and seven self-supporting."

"The Ursula Lunch Club, of Chicago, has four hundred members and an average daily attendance of three hundred and fifty," said one of the officers. "The club was started by the Kirkland School Association. We have the entire seventh floor at 64 Wabash Avenue. Any working girl can join our club. The second vice-president and four managers are working girls. The membership fee is twenty-five cents a month. We have a large reading room with a circulating library of 1,000 volumes. Lunch is served from 11 A. M. to 2 P. M. Our rooms are open from 9 A. M. to 6.30 P. M. Once a month an afternoon tea is given, and there are always holiday parties of some kind. We have a Summer vacation house in the country and a benefit fund for girls who are ill. What are the prices for our lunch? For three cents one may have either tea or coffee with sugar and cream; for the same price bread and butter, or cold meat; for five cents a choice of soup, stew, vegetable, pudding, pie, fruit or ice cream; for ten cents roast meat with potatoes."

A PLEASANT LUNCH ROOM IN A downtown district of New York City has been opened by the Association of Business Women. The scheme is comparatively new. The rooms are attractive and comfortable. Pictures and plants add to their cheerful aspect. In time it is hoped that there may be a large circulating library. A good lunch is served at a moderate price, and at the lunch hour the scene is a busy and bright one. The expenses of the club must be met chiefly by the receipts from the lunch-room, and it is desirable that there should be an increased membership. Business women and girls who may not know of the advantages of this Association would do well to join. Lectures and evening entertainments add to the sociability among the members. An important feature is the employment bureau through which women find positions.

MINIATURE PAINTING IS HAVING such a decided vogue that artists are turning their attention to this profitable and exquisite line of work. The women artists find this a special field for their talents, inasmuch as it requires the deli-

cacy of touch in which women can excel. Among the women who have shown fine examples of work in recent exhibitions may be mentioned Miss Lydia Field Emmet, of New York City, who is a young artist but has already made a mark for herself in portrait painting and is particularly successful with miniatures of children. Her "Portrait Group" of four children, her miniature called "The Brothers," and another, "The Boy in Blue," are careful and clever studies. The latter is a full-length of a handsome boy, dressed in pale gray-blue, and holding in his arms a pet rabbit. The background is a gray wall with a branch of conventional white flowers across it. Miss Laura Coombs Hills, of Boston, showed an attractive portrait of Persis Blair, a charming blue-eyed little girl, seated on a green sofa and wearing a quaint, old-fashioned fancy dress of pink flowered silk, with low-necked, pointed bodice and half sleeves. Her auburn hair is tied with a pink ribbon, and a heavy curl falls forward over her shoulder. A coral necklace is around her neck. Her dainty feet, in slippers with big white rosettes, peep out beneath the skirt. The background of this delightful picture suggests blue-green tapestry. On the sofa is an orange-colored cushion and one of pale-green. Another portrait by this artist is of Miss Madeline Davis. The color-scheme is yellow, the gown, the background, and the rose in the brown hair being yellow. Clara F. Howard is especially clever in miniatures of men. Two examples of her skill are portraits of Gen. J. W. M. Appleton, and Cadet L. T., of West Point.

A YOUNG MINIATURE PAINTER WHO bids fair to win remarkable distinction is Miss Anna West Shaw, of St. Louis. She has studied in Paris and London and while in London painted a portrait of Lady Clarke. Her success with this portrait and the interest shown in her by Lady Clarke have led to having the honor of receiving an order to paint a miniature of Queen Alexandra, as Lady Clarke is the wife of Sir Stanley Clarke, Equerry to King Edward VII. Among other portraits by this youthful artist are those of several American women. An exceedingly graceful half-length of Mrs. Frederick Neilson, of New York, represents her in evening dress. An oval portrait of Mrs. Arthur Kemp is a careful study of the rich brunette beauty of the original. She wears a low-necked gown. Her graceful shoulders, the stately poise of the head, with its masses of dark hair, are characteristically portrayed by the artist. Miss May, of Washington, and Miss Mary Stone Field, of New York, are others who have sat for Miss Shaw. The youthful artist has been the recipient of much attention in London. She is a great-grand niece of Benjamin West, the famous painter, and the talent of that artist has descended, after several generations, to this young girl, who is but twenty years of age. Miss Shaw is a small brunette, with a bright, interesting face and pleasant manner.

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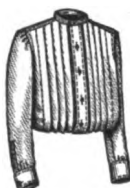
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4990



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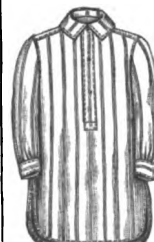


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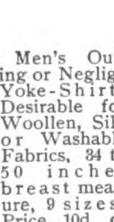


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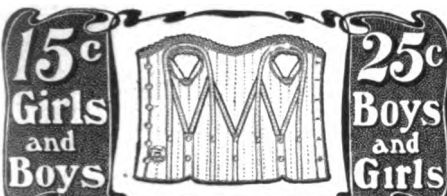
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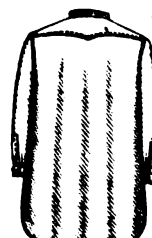
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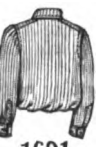


5896

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1691



1691



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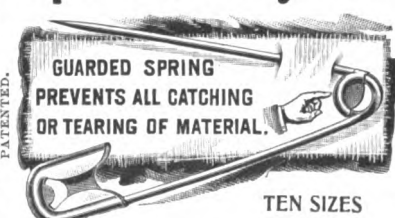
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**MOTHER O.**—To repair a curtain, when ironing and a hole is discovered in it, take a piece of the best part of an old curtain a little larger than the hole and dip the edges in cold starch. Then place it over the hole and afterward iron over it.

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**SANTOS**—Experts in cut glass advocate the following as the best means of cleaning: Wash the glass thoroughly with warm soapsuds and cover with sawdust. As soon as the sawdust is dry brush the article very carefully with a soft brush, reaching all the crevices. It will come out clear and sparkling.

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**SUBSCRIBER**—To remove ink stain from delicate linen fabrics wet the spots in milk, then cover them with common salt. This should be done before the garments have been washed. Another way to take out ink is to dip it in melted tallow. For fine, delicate articles this is the best way.

**MARTHA**—When dressing a salad at the table first mix the oil and seasonings and pour it over, turning and tossing till every leaf is coated. Next pour over the vinegar and toss again. If you should use the vinegar first, the oil would not coat the wet vegetables.

**HORTENSE**—A simple and graceful drapery which adds to the beauty of any style of bed is easily arranged. It consists of one length of whatever material is chosen. This is passed through a large ring of wood or brass hanging from a staple in the ceiling or from a rod projecting from the cornice at the head of the bed. The ends of the material are drawn apart in curtain fashion and carried to the sides of the head-board, where they are held back by means of bands or chains. A few yards of cretonne in one length will permit this style of draping.

**S. E. K.**—To blanch almonds, shell the nuts and pour boiling water upon them. Let them stand in the water until the skin may be removed, then throw them into cold water, rub off the skins between the hands and dry the kernels between towels.

**Baby's comfortable. Mother knows it,**

and is proud of the style of her baby's go-cart. Father finds it costs less money because

## Marqua Go-Carts

are sold direct from factory. Have all the latest improvements. Both front and back are adjustable. Easily changed from a sitting to a reclining or sleeping position.



**Fifty styles, from \$6.00 up to the more elaborate at \$35.00, but always the best for the money. We prepay freight East of Mississippi River; also to Wisconsin and Iowa; Western points equalized.**

**Not sold by dealers.**

SEE OUR CATALOGUE before buying elsewhere. 10 years' success in supplying baby vehicles by mail makes us sure we can meet all requirements, so please write for catalogue (FREE). **Marqua Carriage & Toy Co., Dept. D, Cincinnati, O.**

## THE NATURAL BODY BRACE



### TRIAL FREE

A delightful, certain and quick remedy for the peculiar ailments of women and girls.

Helpful to all women (not bedfast) whose health or strength is not good. Makes work easy and walking a pleasure. Simple



in construction. Absolutely comfortable. Adjustable to fit both thin or stout people of any size or figure. **Worn with or without corset.** Our little illustrated book might save you hundreds of dollars and years of health. Write for it to-day. It is mailed FREE with full particulars. Address:

**THE NATURAL BODY BRACE CO.,**  
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## Improved Bust Support

By its use the weight of the breasts is removed from the dress-waist to the shoulders, giving coolness and dress comfort, ventilation, a perfect shape bust, and free and easy movement of the body. Made with skirt and hose supporter attachments, high or low bust. Catalogue Free.

When ordering send bust measure.

Sizes from 30 to 38 . \$1.00  
" " 40 " 45 . 1.25

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**MRS. C. D. NEWELL, 1087 N. 41st Court, Chicago**



**SEND 25c** For beautiful life size engraving of the World Famous White French Poodle, Bismarck; the handsomest of all pets. **PUPS FOR SALE.** **RATHMANN'S PET KENNELS,** 709 Roscoe Blvd., Chicago, Ill.

## BOYS! GIRLS!

**GET A** Watch and chain or your choice of 50 premiums absolutely free for a few hours' work. We send 20 packages. Alpine Perfume to sell at 10c. each. When sold send money, premiums will be sent instantly. Premium list and instructions with goods. No money required. We trust you. Write at once to

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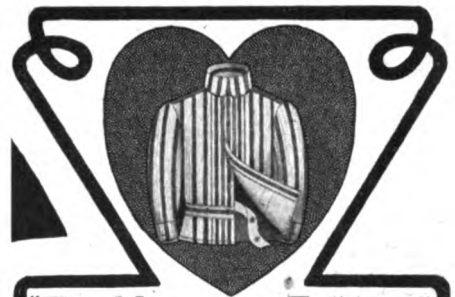
## AN ASTRONOMICAL OBSERVATION



THESE TWO HUNGRY BEARS FROM L. I.



STOLE A DINNER, THEY THOUGHT, ON THE SLY;



## "THE MOTHERS' FRIEND"

SHIRT WAISTS FOR BOYS

Remember the name, "The Mothers' Friend."

The standard shirt waist for nearly 20 years.

Always the most stylish. Always the newest patterns. Always the best wearing.

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PRICE, 50c. TO \$1.50, LAUNDERED.

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shirt waists are never sold  
without this label.

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Address ISAAC SCHNEER'S SON & CO.,  
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## Baby Carriages

We are sole agents in the United  
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### English Baby Perambulator

Unique in design.  
Beautiful in finish.  
Perfect in construction.  
Enameled in various colors.  
Best steel wheels,  
extra ball bearing.  
White rubber  
wired tires.  
Tangent spokes.  
Complete assortment in stock.



We also carry a full line of Toys and Games, including the popular game of PING PONG, or Table Tennis.

Complete Sets, \$2.50, \$4, \$5 and \$6

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NO MORE DARNING.

## Racine Feet

A New Pair Hose for 10c.



Cut off ragged feet, attach "Racine Feet" to legs of hosiery by our new Stockinette Stitch, and you have a pair of hose as good as new. Cost only 10 cents and a few moments' time.

Racine Feet come in cotton, sizes 5 to 11, black or white. Price 10 cents a pair, prepaid.

Booklet, "The Stockinette Stitch," tells everything. Sent free. Agents wanted.

Racine Knitting Co., Dept. C, Racine, Wis.



## For Baby's Health and Comfort



### The Softest Finest White Flannels Obtainable

Non-nettle flannels will not irritate the babies' skin. Soft Wool and Cotton, Pure Wool, and Silk and Wool. **Prices: 20 to 90 cents a yard.** They cost no more than other flannels, costs nothing to see them.

**Free to Mothers:** Non-nettle case containing large sample book showing ten qualities of Non-nettle Flannel; Antiseptic Diaper; 90 samples of fine white goods for babies' wardrobe. Illustrated booklet showing 74 bargains in silk embroidered flannels and many other interesting items for mothers. We want 100,000 new customers for Non-nettle Flannels; that's why we make this offer. The goods will delight you. The prices will more than please you. If interested in infants' outfits write us to-day.

**LAMSON BROTHERS**

Dept. F. 333 to 339 Summit St., Toledo, Ohio

## Bloch Go=Cart

means more comfort and health for the baby (or child) and less work for the mother or nurse. Less money too—you don't need a baby-carriage any more.

It is the most easily adjustable and the best-built of all go-carts; takes up less room and gives more change of position than a baby-carriage.

Nothing to get out of order—simple, strong, light.



**BLOCH** is stamped on every Bloch go-cart. If your dealer hasn't it, or won't get it, write to us. We ship to any part of the United States and pay the freight. Send for book.

**PHILADELPHIA BABY CARRIAGE FACTORY**

Eighth and Spring Garden,

Philadelphia

## GLASCOCK'S COMBINED BABY TENDER AND WALKER

Encourages baby to exercise. Teaches it to walk. Keeps it off the floor, avoiding coughs, colds, croup and kindred ailments. Amuses it. Keeps it out of mischief. Affords rest and relief for the mother. Keeps it out of the dirt, away from pins, buttons, and needles, which they try to swallow. Keeps the clothes clean.

**PRICES:**  
\$3.00 each—express prepaid east of the Missouri River.

\$3.25 each—express prepaid west of the Missouri River and south of Tennessee, Virginia and West Virginia.

MANUFACTURED BY  
**GLASCOCK BROS. MFG. CO.**  
Box A 25 Muncie, Indiana



## TEACH YOURSELF MUSIC

During Leisure Moments At Home, Piano, Organ, Guitar and Voice.

Anyone can learn all TUNES, NOTES, CHORDS, ACCOMPANIMENTS and the LAWS of HARMONY in a short time. It is the CHEAPEST, EASIEST, most rapid and correct way on earth to learn MUSIC. Over 40,000 strongest kind of testimonials received. Goes to the bottom of MUSIC, makes it clear to the beginner; creates a fondness for music because you succeed from the start. A few days' practice and you play perfect ACCOMPANIMENTS in ALL KEYS. CIRCULARS FREE. Write for them. Worth hundreds of dollars to any one interested in MUSIC. SAMPLE LESSON, 10c. **G. S. RICE MUSIC CO., 8-241 Wabash Ave. Chicago**



WE send five (5) handsome turn-over slip collars; 2 on Linen for embroidery, and 3 on cambric for Point Lace. All sent post-paid only **15c.** **Walter P. Webber, Lynn, Mass., Box D.**



### THE HOUSEHOLD—(Continued)

**LIVRE:**—Roquefort is a town, sparsely inhabited, in the Department of the Aveyron, in the south of France; but the celebrity of its cheese, which is made from the milk of sheep and goats, gives the place considerable importance. It is said that it first sprang into epicurean note at a dinner given by Mons. Talleyrand, Minister of Napoleon I., to Prince Metternich and the entire diplomatic body then living in the French capital. This repast was a veritable challenge of cheeses, each guest having been requested to bring with him, by way of sampling, the best specimens of cheese for which his own country was famed.

**GERTRUDE:**—In your bedroom you may have a brass bedstead canopied with cretonne draperies in which blue predominates, and have the walls covered with cretonne paper. The dressing-table, chairs and cheval glass may be of bird's-eye maple, and you may also add a fancy rattan rocker with a cretonne cushion. The bed may be covered with a lace spread and you may add a French roll underlaid with blue. Have the pictures framed in an ivory moulding, an escreteoire and a maple-dressing table with a triplicate mirror. A maple chiffonier may occupy one corner if you have room. Cover the tables with Renaissance lace scarfs underlaid with blue.

**MRS. H. M. W.:**—The leaven for salt-rising bread is prepared thus: Take a pint of warm water—about 90° (if a little too hot, defeat is certain)—in a perfectly clean bowl and stir up a thick batter, adding only a teaspoonful of salt; a thorough beating of the batter is important. Set in a pan of warm water to secure uniformity of temperature, and in two to four hours it will begin to rise. The rising is much more sure if coarse flour or "shorts" is used instead of fine flour. When the rising is nearly light enough take a pint of milk and a pint of boiling water (a tablespoonful of lime water added is good, and often prevents souring), mix the sponge in the bread pan, and when cooled to about milk-warm stir in the rising. The sponge thus made will be light in two to four hours, with good warmth. The dough requires less kneading than yeast-raised dough. The bread is simpler, but not so sure of rising, and one leaves out all the ingredients except the flour, water (milk is not essential) and a pinch of salt. It should be made more frequently, as it dries faster than bread made with potatoes. Some object to it because of the odor in rising, which is the result of acetous fermentation, but the more of that the more sure of having sweet bread when baked.

**L. MARSH:**—To make ginger cookies, take:

- 1 cupful of sugar.
- 1 cupful of butter.
- 1 cupful of molasses.
- 1/2 cupful of vinegar.
- Flour to thicken.
- 1 teaspoonful of salt.
- 1 teaspoonful of soda.
- 1 tablespoonful of ginger.
- 1 egg.

Rub the butter and sugar together, add the egg, well beaten, the salt and ginger, and stir all well together until smooth. Dissolve the soda in the vinegar, stir the vinegar into the molasses, and add the latter to the mixture. Beat all well together and put in enough flour to admit of rolling out properly, taking care that no other flour is used than is necessary to prevent the cakes sticking to the board. Roll quite thin, cut the cookies out and bake them in a quick oven. These cookies are delicious and are especially prized by children.

**OLD SUBSCRIBER:**—Read the answer given "Miss S. Acme and Others." We publish a pamphlet entitled *The Home: Its Selection, Management and Preservation*, price 25 cents, which contains the information you desire.

## IVER JOHNSON

### BICYCLES.

THE NEW 1902 FRAME  
Embodying  
Strength Beauty  
Novelty  
See that truss

CATALOGUES FREE

**Roadsters \$35.**  
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**Arms & Cycle Works**  
FITCHBURG MASS. U.S.A.  
NEW YORK SALESROOM 99 CHAMBERS ST.

## Every Woman wants to prevent "The coming of the Crows-feet"

*Crow's feet and wrinkles are the signals of approaching age, and it is the wish of every woman to prevent their appearance.*

### Benzoin Beauty Cream

the ideal skin food, tonic and preserver. It nourishes and revives the skin, and gives the complexion the freshness of youth.

For 10 cents we will send **SAMPLE and BOOK** "The Coming of the Crow's feet" containing explicit directions for the care of skin and correct movements for facial massage.

Full Size \$1.00; Small 50c. Charges Prepaid.  
**MADAME TAXIS TOILET CO.**  
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## STEM-WIND WATCH

We will give you a guaranteed, Stem-Wind Nickel-plated Watch, also a Chain and Charm, for selling 19 packages of **BLUINE** at ten cents each. Blaine is the best laundry bluing in the world and the fastest seller. Write us at once, and we will send you the Blaine and our large Premium List, postpaid. **It costs you nothing.** Simply send us the money you get for selling the Blaine, and we will send you the Watch, Chain and Charm, postpaid.

**BLUINE MFG. CO.,**  
Box 558, Concord Junction, Mass.  
Two Million Premiums given away during the last 5 years.



## AN ASTRONOMICAL OBSERVATION

(Continued)



A GOAT STRUCK IT WITH MIGHT—



IT WAS PLAIN DYNAMITE.

**KNOX'S  
GELATINE****IS NOT THE KIND OUR  
GRANDMOTHERS USED**

Knox's Gelatine (spelled K-N-O-X) has upset old gelatine beliefs by its convenience and purity. Used almost exclusively by the *present generation* who want pure food. It is up-to-date.

**Free** my book, "Dainty Desserts for Dainty People" for your grocer's name. Or instead send a 2c. stamp. For 5c. in stamps, the book and full pint sample. For 15c. the book and full two-quart package (two for 25c.). Pink color for fancy desserts in every large package. A package of Knox's Gelatine will make two quarts—a half gallon—of jelly.

**CHAS. B. KNOX**

66 Knox Avenue, Johnstown, N. Y.

**THIS HAT**

Our latest copy of a French importation,

**ONLY****\$1.98**

Guaranteed to be worth \$5 or your moneyback—take it to your milliner and be convinced.

**No. 7—Only \$1.98** for this beautiful Parisian model; made of very fine quality tugged black chiffon; after tucking the chiffon is drawn up into the effect of tiny ruffles; trimmed with two large bunches of purple double violets; black velvet and long steel buckle to finish.

Like illustration or can be ordered in all colors and for 25c extra we will deliver it securely packed in a patent metal bound box, express charges prepaid, to your nearest direct express office.

**FREE—Our complete Spring and Summer Catalog** showing hundreds of styles of Millinery and Ladies' Wearing Apparel.

**CHICAGO MAIL ORDER & MILLINERY COMPANY**  
Our New Building N.W. Cor. State & Monroe, Chicago, Ill.

**FOR GIRLS**

AN ELEGANT

**Gold or Silver Hair Clasp**

Plated

with a beautiful silk ribbon bow, and a pamphlet in colors describing and illustrating its use sent postpaid for 25c.

AGENTS WANTED.

**BUZZACOTT, 75th St., Chicago, Ill.****A REMINDER.**

Time to buy that carriage or buggy. We make a full line and sell direct on

We save you dealer and jobber profits. **Enough said.** Write for 22nd annual catalog. Mailed free.

**KALAMAZOO CARRIAGE & HARNESS MFG. CO.**  
Station 77 Kalamazoo, Mich.

Pioneers of the Free Trial Plan.





## THE HOUSEHOLD—(Continued)

**AGNES:**—The best advice we can give you is to wash the woollen dress: Have the suds ready prepared by boiling up some good white soap in soft water, but do not use the suds while boiling; let them be as hot as the hands can bear when the articles are put in. The goods should not be rubbed with soap, nor should the material itself be rubbed as in washing linen, etc.; rubbing knots the fibres of the wool together, hence the thickening of the fabric and consequent shrinking in its dimensions. Sluice the articles up and down in plenty of suds, which afterward squeeze (not wring) out. The patent clothes-wringers are a great improvement upon hand work, as, without injury to the fabric, they squeeze out the water so thoroughly that the article dries in considerably less time than it would do even after the most thorough hand wringing. After rinsing, squeeze out the water and dry in the open air, if the weather is such as to admit of the articles drying quickly; if not, dry in a warm room, but avoid too close proximity to the fire. Let any dust or mud be beaten out or brushed off prior to washing. Flannels and other woollen articles may be washed by this method.

**PEARL S.:**—The so-called "chemical dry cleaning," as practised by dyers, is not adapted to cleaning linen or cotton laces, but excellent results may be obtained when silk laces, fichus, etc., are thus treated. It consists in immersing the articles to be cleaned in benzol, benzine, gasoline or spirits of turpentine, which has the effect of dissolving the grease and thereby liberating the accumulated dust. For general use there is no better renovator of lace than good Castile soap and pure water, though an exception must be made in the case of black laces. To wash white lace procure an ordinary quart claret bottle and cover it with white flannel, basting the lap down smoothly and evenly. Now take one end of the lace and, tacking it lightly to the flannel, wind the rest of the piece evenly around the bottle, taking great care that none of the scollops or purlings are turned under. The outer edge of the lace should be basted lightly to the under folds when the whole piece has been wound smoothly around the bottle. Now cover the whole bottle with a piece of fine muslin. Make a strong suds of Castile soap in tepid water and immerse the bottle therein, squeezing the soapy water through the lace with the hands. When this has been thoroughly done the bottle should be rinsed repeatedly in clear, tepid water. Should the lace be badly soiled, fill the bottle with warm (not boiling) water and boil it in Castile suds for half an hour, taking care that the bottle is meanwhile kept under water. To facilitate handling it is well to attach a string to its neck, as by this means it is easily withdrawn when the lace has been sufficiently boiled. Rinse well in several waters or by placing the bottle under a faucet of running water. For a dressing, make a weak solution of gum arabic and sugar, about a teaspoonful of each to a quart of water; plunge the bottle into this several times and place it in the sun to dry, turning it frequently. When almost dry remove the lace from the bottle, carefully pick out all the points with the fingers and spread it upon a clean sheet to dry thoroughly. It should now be perfectly clean.

**ESTELLA:**—A Spring dinner may consist of:  
 Puree of Peas.  
 Olives.                      Salted Almonds.  
 Boiled Salmon, Lobster Sauce.  
 Creamed Sweetbreads.                      Green Peas.  
 Roast Chicken.                      Bread Sauce.  
 Potato Puff.                      Asparagus Tips.  
 Lettuce, French Dressing.                      Cheese Fingers.  
 Almond Nougat.                      Strawberry Charlotte.  
 Fancy Cakes.                      Ice Cream.  
 Coffee.

Tested recipes for preparing soups, fish, meat, entrées, sauces, etc., will be found in *Butterick's Correct Cookery*, price 25 cents per copy.



TODD, SMITH & CO., 13 to 33 Madison Street, Chicago, Ill.

## Send Only 25c

### A \$5 Tucked All Silk Chiffon Pattern Hat \$1.95

Send 25c and we will ship you to your nearest express office, express paid, this elegant *tucked all silk chiffon hat*, just like above cut, beautifully made of fine imported materials by the best milliners money can hire. This rich hat is made by hand of all silk tucked chiffon over a silk wire frame. Trimmed with a large pure silk taffeta chou and six pure silk and velvet roses, an elegant cut jet or steel buckle to the front completes this masterpiece of the milliner's art. Comes in Black, White, Navy, Red, Brown, Tan, Gray, Violet and Straw color.

If you find the hat equal to or better than you can buy of your home milliner at from \$5.00 to \$6.00, pay the express agent \$1.95 and wear the very latest thing in correct millinery. In ordering, state whether you want black or what color you desire.

Send 5c. in stamps for the finest Millinery Art Catalogue ever issued.

We want an agent in every town. Milliners, write for our Wholesale Catalogue.

## "Holdfirm" Spiral Hat-Pin

"No turn of the Wrist with this Little Twist."

Does work equal to any three ordinary Hat-Pins.  
Used exactly as the straight ones are.

Its simplicity particularly recommends it.

The secret lies in the head being attached by a swivel, which allows the pin, by revolving, to slip in and out of the hat freely and easily.

The grip the pin gets on the hair is solid and firm. It is the only device ever offered which combines holding the hat firmly and securely with great ease and simplicity of use.

Pins vary in price from 25 cents to \$3.00, according to value of head.

Hundreds of designs. From dealers or forwarded by mail. Send description of style desired when remitting, or we will select for you. Descriptive catalogue on application. Agents wanted.

MERKHAM TRADING CO., Dept. F, 170 Fifth Ave., N. Y. City  
Patentee's Agents for the Americas.

P.S.—We are also the sole agents for the Soft Rubber Hair Curlers and Wavers. 25 cents a set of either six Curlers or four Wavers.

## CASH BUYERS FOR FARMS

or other real estate may be found through me, no matter where located. Send description and price and learn my successful method for finding buyers. **W. M. OSTRANDER**, North American Building, Philadelphia, Pa.

## Knitting Lessons

An education in the use of needles and yarn for 15 cents. All the newest stitches and designs are described and pictured, and instructions given for knitting and crocheting.

**The Columbia Book for the Use of Yarns**, third edition, enlarged and revised, is published with the view of acquainting every woman with the famous Columbia Yarns, and the nominal price is charged merely to cover expense. Every woman should possess it. If not at your dealers, it will be mailed on receipt of price.

Manfr's of Columbia Yarns,  
P. O. Box 1618, Phila.

## WEDDING

INVITATIONS AND ANNOUNCEMENTS  
\$4.00 per 100. Express prepaid. SAMPLES FREE.  
**W. R. ADAMS & CO., 35 W. Congress St., Detroit, Mich.**



## The Straight Military Front

shown in figure to right  
is secured by wearing the

## Foster Hose Supporter

Patented December 5, 1899.

The only supporter with a pad large enough and supporting bands strong enough to hold back the entire abdomen, assuring the wearer a correct standing position and the much desired straight front. It has a waist band which presses on the sides of the waist, making it round, and has no metal parts to mar or tear the corset.

### THREE GRADES:

Wide web, black or white,	60c.
Wide web, fancy frilled, black, white, cardinal, blue or pink,	75c.
Heavy silk web, large pad if desired,	\$1.25

The name "Foster" is stamped on every pair. Don't let your dealer impose on you with "something just the same as 'The Foster'." If he hasn't it, we will mail it to you on receipt of price. Give color desired and your height and waist measure.

THE FOSTER HOSE SUPPORTER CO. - 438 Broadway, New York



## AN ASTRONOMICAL OBSERVATION

(Concluded)



THEY WENT UP



TO THEIR KINSFOLK ON HIGH.

# Comfort Powder

Its skilfully compounded medicinal properties make it unequalled

## For Toilet and Nursery

It makes the skin soft as velvet, removes all roughness, redness, eruptions, perspiration odors. Cures chafing, prickly heat, sunburn. Delightful after a bath or shave. Prevents tired, aching feet.

The best women and mothers of New England use no other; this accounts for its having the largest sale of any powder where it is best known.

FOR SALE AT DRUG AND TOILET STORES. If yours does not keep it and will not get it for you, take no other; there is none "just as good." Send 25 cents to the

COMFORT POWDER CO., Hartford, Conn. and receive a box, post-paid, direct from the laboratory. SAMPLE AND BOOK SENT FREE.

## FACTORY SALE OF LACE CURTAINS

Save dealer's profits by ordering

direct from the manufacturers. Our handsome new catalogue contains engravings of ninety-six patterns. All grades of Nottingham, Renaissance, Brussels, Irish Point, Cable Net, Etc., enabling you to select AT HOME from a variety found only in great metropolitan stores. We will send curtains anywhere on approval without a cent in advance. Examine them at home, and if found just as represented, THEN send us the price. Write to-day for 1902 catalogue and pamphlet, "The Care of Lace Curtains," FREE.

M. M. FLETCHER COMPANY,

68 Madison Street, Chicago.

The handsome Renaissance Pattern full size curtains here shown, per pair, express prepaid, only

\$1.40

## Cat Thermometers



on imported satin wood frame. Photographs of cats are originals mounted on glass; thermometer guaranteed accurate; decorations in pyrography the work of skilled artists.

UNIQUE, ARTISTIC, USEFUL

25 different subjects

7 1/2 x 9 ins. . \$1.00

4 1/2 x 5 1/2 ins. 60c.

Delivered anywhere in United States

Eugene Carraine  
1620 Mifflin St.  
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## Squabs Pay Best

Easier, need attention only part of time, bring big prices. Attractive for poultrymen, farmers, women. Small space needed. Send for FREE BOOKLET and learn this immensely rich home industry.

PLYMOUTH ROCK SQUAB CO.  
16 Friend Street, Boston Mass.



### THE HOUSEHOLD—(Continued)

M. J. M.:—(1) To candy orange or lemon peel soak it in water over night, and in the morning drain and boil in a syrup composed of a pound of sugar and a half-pint of water, until the syrup spins a thread. Then lay it on a sieve over a register, or in a cool oven to dry, turning occasionally. (2) In making citron conserve, remove the green skin and the soft, white inner rind and cut the citron into various fancy shapes. Weigh and allow a pound of sugar to every pound of citron. Make a strong solution of alum water by dissolving lump alum in hot water; when the water has become very pungent to the taste it is strong enough. Boil the citron very rapidly in the alum water for thirty minutes, then drain and drop into clear cold water. Do this part of the work one morning and allow the citron to stand in the clear water until the next; then boil in fresh water until the fruit has entirely changed color. At the same time that the citron is put on to boil make the syrup in another kettle, allowing half a pint of water to every two pints of sugar, and a sliced lemon and a small strip of ginger root to every pound of fruit; boil altogether slowly to draw out the flavor of the ginger. When the fruit is tender and has changed color, drain it thoroughly through a colander, and cook in the syrup until it shines, or about fifteen minutes. If the syrup is not sufficiently thick, boil down, leaving the citron in it if it shows no sign of going to pieces; if it does, skim it out before this extra boiling and return only at the last for a final heating.

Mrs. S. L. M.:—A thin coat of hard-oil produces a pretty finish for a floor, but the rather laborious process of polishing with wax yields much more satisfactory results. Whether the floor is varnished or waxed care must be taken to preserve it from scratches. A hard-oil finish that is really a light varnish may be obtained in many painters' supply shops, being sold in two shades. The white, which is the more expensive is suitable only for light woods, and the colored, which is not as dark as ordinary varnish, may be used on all medium and dark woods. One thin coat of this varnish evenly applied lengthwise of the boards will be sufficient to impart a fine polish, which with proper care, will be reasonably durable.

A READER:—You may furnish the boy's bedroom in red as you suggest, and a pretty effect can be produced by carrying out the Harvard color. Have red burlap or cartridge paper on the walls and rug to harmonize for the floor. A bed and chiffonier of mahogany or curly birch will be pretty and draperies of cretonne would be appropriate. Photographs, plaster casts, college flags and fans, posters and *objects d'art* may decorate the walls and steins and burnt-work pieces may serve as ornaments. If your son has swords or arms they may be hung upon the walls. Have a window seat by all means. It may open in box fashion, and the seat will require thick hair-stuffed cushions, that are most decorative when made of the college class colors or cretonne, with a deep rather full valance of the same.

DORINDA:—Wax for polishing floors may be obtained ready for use, or it may be prepared at home in the following way: To a pound of clean beeswax allow three pints of turpentine. Cut the wax into small pieces, place it in a pan, set in another of hot water and allow it to melt. Then pour it into the turpentine, stirring vigorously until the two ingredients are blended. Place some of the wax on a clean flannel cloth and rub it on the floor, taking one board at a time and rubbing lengthwise; and proceed thus until the entire floor has been covered. Then cover a heavy brush with flannel and with it rub the floor until it is smooth and glossy. A heavy weighted brush with a handle is especially made for this purpose, but a piece of flannel in the hands of one who is strong enough to use it properly is just as good.



## Spring Beauties

The delightful freshness of Spring revives in all the love for nature. A clear, velvety, and perfectly healthy complexion is as beautiful as the apple blossoms. Intelligent care is needed to keep the skin beautiful, also to make it so.

## Woodbury's Facial Soap

the only soap made especially for the face, is a valuable tonic. It cleanses thoroughly, but does not injure the most sensitive skin. Most pleasant and beneficial for toilet, bath, or nursery. Soothing and healing, it leaves a delightful sense of freshness and cleanliness.

Sold by dealers everywhere, 25 cents.

**Special Offer** Our booklet, telling how to improve one's looks, and trial size package of Woodbury's Facial Soap and Facial Cream sent for 5 cts. (stamps or coin) to pay postage. Address Dept. I.

THE ANDREW JERGENS CO., Sole Agents, Cincinnati, O.

This  
Trade  
Mark  
Face  
on each  
Package



## H. & H. PNEUMATIC BUST FORMS



Inflated by a breath. "Light as air; natural as life." These "airy nothings" mark the end of "padding," for no woman will wish ever to see again the old unnatural and unsightly contrivances, when she has experienced the delight of wearing the "H. & H. Pneumatic." They adapt themselves instantly to any desired position and to every movement, and neither sight nor touch reveals their use. They fit any figure, may be worn with high or low corset, or without corset. Pronounced by an eminent woman: "more an inspiration than an invention." On application (naming this publication) we shall be pleased to mail you descriptive circulars. All correspondence and goods mailed sealed without advertising marks. Address

Henderson & Henderson, 141B Niagara St., Buffalo, N. Y.

An active woman can easily make from fifty to two hundred dollars a month showing these articles, as they are positively a revelation to women.

## For \$1.90

I will send you this beautiful hat—The Henrietta—nobbiest of the season; trimmed with black pom-poms and soft metallic silk. Your only opportunity to buy a \$5.00 style for \$1.90. Money back if you don't like the hat. I make this offer to get acquainted with you. Send me your name and address and I will mail you free of charge my catalogue of fashionable millinery. I make stylish hats for stylish women. Est'd 1889.

MARGARET CAMPBELL  
828 WEST MADISON STREET CHICAGO



## FEEL IT SLIDE THE "NOTTAHOOK"

SIMPLE—STRONG—SECURE

A perfect garment fastener. Does away with hooks and eyes, buttons and button-holes. Send us your dealer's name and 15 cents for sample package.

THE NOTTAHOOK COMPANY  
98a Decker Building 33 Union Sq., New York



## DRESS.

MISS S., ACME AND OTHERS:—We cannot, for obvious reasons, give addresses in these columns. Correspondents desiring them must enclose a stamped, self-addressed envelope for a reply by mail.

MRS. G. S.:—For the drop skirts the foundation is made separately and finished on the bottom with an accordion-plaited flounce. This is joined to the lower edge of the skirt in a three-eighths-inch seam. Turn the seam up on the skirt portion and cover with a ribbon stitched on flat at both edges. The drop skirt has no interlining; it is simply finished with a hem or facing an inch and a half deep, after which the ruffles are added. As it falls in place the skirt assumes graceful lines and folds, being held out by the constant swaying of the plaits.

STELLA P. C.:—A black moiré skirt would be advisable for you. You did not enclose a stamp for a mail reply concerning the goods.

MRS. G. S.:—Make the foulard over a drop skirt, having the foundation separate and finished on the bottom with an accordion-plaited flounce.

A SUBSCRIBER:—Make up your organdy over white, using waist pattern No. 5752, price 20 cents, and skirt pattern No. 5741, which costs 25 cents. Trim with lace medallions, with the goods cut away beneath, and introduce elbow sleeves with frills.

A PEARLE:—To your wardrobe you may add a shirt-waist suit of toile du Nord or zephyr gingham in either a striped or checked design. Your new Spring dress may be of crêpe de Paris or Eolienne in either a blue or castor shade. The black mohair skirt is suitable for wear with shirt-waists, and if you feel that you can afford it, have an écru Swiss dress, showing white embroidered dots and white lace insertions.

ANNETTA JOSEPH:—Make up your piqué in a shirt-waist suit, using shirt-waist No. 5800, price 20 cents, and skirt pattern No. 5741, price 25 cents, illustrated in THE DELINEATOR for March.

A CONSTANT READER:—Remodel your black satin dress by waist No. 5778, price 20 cents, and skirt No. 5759, price 25 cents, with a touch of rose-pink panne and Irish lace for decoration. Do not trim the skirt with lace, but with bands of moiré.

LIZZIE B.:—Develop your material by waist pattern No. 5778, price 20 cents, and skirt pattern No. 5746, price 25 cents. Trim with a vest of white chiffon over white satin, edging the fronts with the pink. Have the pale-blue panne for the belt and cuffs. For the girl of fourteen years, make up the goods by pattern No. 5748, price 25 cents; use lace instead of the beading.

ARLEEN:—Make the dress for the elderly lady by waist No. 5737, price 20 cents, and skirt No. 5741, price 25 cents; have the collar of tuck silk, edging it with appliqué trimming and using black accordion-plaited crêpe de Chine for the vest.

F. M. S. W.:—Remove the velvet ribbon from the dress and trim it with stitched bands of black peau de soie, combining white satin overlaid with one of the new laces for the waist, and peau de soie bands and a touch of pale-blue panne to edge the stock. Trim the Leghorn hat with a wreath of white roses and a white moiré bow. The little baby boy may wear a cap of India linen, tucked and trimmed with insertion.

HIGH SCHOOL GRADUATE:—Trim your graduation dress with all-over lace and ruchings. For the skirt use the same material as for the waist, utilizing pattern No. 5741, price 25 cents. Make up the lavender organdy by skirt pattern No. 5722, which costs 25 cents, and waist pattern No. 5723, price 20 cents. This waist may be decorated with narrow bands of insertion uniquely arranged as illustrated.

## WOMEN'S MAIL ORDER HOUSE

An Opportunity for Women

Millinery, wearing apparel and home decorations at Wholesale Prices. The only mail order house exclusively for women—conducted by a woman.

## De Faye's Famous Hats



No. 816

Strikingly handsome hat, made in all colors, material excellent; under side rim faced with deep folds of chiffon; top rim draped with tuck taffeta silk, edged with black velvet ribbon. Crown, straw, artistically draped. Large velvet knot in bandeau. Greatest value ever offered.

Price, \$3.65. Would cost \$6.00 at retail.



Most popular petticoat ever offered. Retail \$2.50. Deep, full flounce, ruffle finished with beading; excellent quality mercerized sateen. Special price, \$1.50.



Free Send for my handsome illustrated catalogue showing all latest Spring styles. I can save you 33 1/2 per cent. This is the only wholesale house conducted and managed by a woman.



No. 814

Short back sailor. Genteel, becoming street hat. Fine straw braid, beautiful large taffeta silk bow, wired, all colors. Price of hat, ordered separately, \$1.50

## MY LEADER

No. 912. Elegant skirt, with flowing graduated flounce. Top finished with fold of moiré silk and buttons. Well made, lined with mercerized silk. Made in fine quality of serge or repellent cloth. All staple colors. Cannot be duplicated for \$7.00.

My price, \$4.75.

## You Can Trust a Woman

to know better the tastes and desires of other women.

**Special Offer:** To the first customer in every town who purchases \$12.00 worth of material from my catalogue, I will give absolutely FREE, No. 814 hat. You need not purchase all the material at once, but I will credit your account with the amounts till you have purchased \$12.00 worth, when I will send you the hat FREE. This offer is made to get your influence for other customers. My references are my customers, Dun's or Bradstreet's.

SARA DE FAYE, 131 WABASH AVENUE, CHICAGO, ILL.

If Madam will try  
**Pearline**—  
on anything, no matter  
how delicate or how she  
uses it, she will have the  
most perfect cleanliness,  
without harm—follow the  
directions and  
do the work with  
almost no labor.

"There is a labor-fabric - color - saving quality in **Pearline** which bar soap cannot possess"

## ELASTIC STOCKINGS

Are a Necessity to all who have Varicose Veins, Weak and Rheumatic Joints, Swollen or Ulcerated Limbs, etc. Our Stockings are entirely different from all others in FOUR Very Essential Features.

1.—Our seamless heel is "seamless" in fact, not in name only. (See cut.)

2.—Our stockings, unlike all others, have a perfect self-edge, consequently a smooth seam. A rough seam will irritate and inflame the limb and defeat the very purpose for which the stocking is worn.

3.—In the silk stocking we use only the best all-ture Japan silk, noted for its wearing qualities. The linen stockings are woven from the strongest linen made. In both is used the purest virgin rubber, manufactured daily.

4.—Prices absolutely the lowest. It is impossible to get our quality at our prices anywhere else in America. Silk, \$2.45. Linen, \$1.45. Send for Catalogue and Self Measurement Blanks, FRANK W. GORSECO, 15 Hunnewell St., Highlandville, Mass.



## For Invalids

Money can't be better spent than to bring comfort and cheer to the sick or crippled.

Spend it right, though. A shaky chair is a danger rather than a help. Our prices are a third less than the usual.

If your dealer won't sell it, we will send (freight-paid) anywhere in the United States.

PHILADELPHIA BABY CARRIAGE FACTORY  
Eight and Spring Garden, Philadelphia







**Korso**  
TRADE MARK

**One Garment in Reality—Two Garments in Utility**

Can be worn as a regular undervest or transformed into a perfectly fitting corset-cover as well, by simply untying the strings and folding it over the corset. Indispensable with transparent waists and evening gowns. No buttons to catch in waist. Cannot shrink.

**Elastic Finely Ribbed Cotton 50c.; in Lisle Silk \$1.00**

Both beautifully trimmed with imported Valenciennes and silk ribbons.

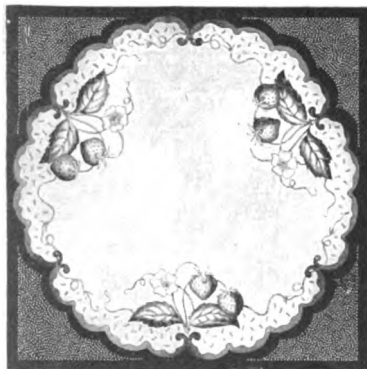
If your dealer does not keep them, send bust measure and money order direct to us and we will supply you.

**WAY KNITTING MILLS COMPANY, Dept. L, 377-79 BROADWAY, NEW YORK**

# FREE THIS DOILY

*And Lesson by PROFESSOR TAKAHASHI.  
To Any Lady Sending Her Name and Address.*

**Richardson's New Spring Design  
for 1902**



**No. 256 Richardson's New Strawberry  
design, with French bars**

Silks when you work out the designs, or enclosing 10 cents to cover registration and postage. Order design by number.

## THE RICHARDSON SILK COMPANY

DEPT. D, 220 and 224 ADAMS STREET, - - - CHICAGO

**NOTE—The Richardson's Silks in competition with all the world were awarded the Grand Prize at the Paris Exposition, 1900, together with three Special Gold Medals for Embroidery and Sewing Silks and other items in this line. Therefore, it is not alone over other American silks that we claim superiority. Richardson's Silks have won the right to be recognized as better than any other silks in the world, and experts in silks recognize them as such.**

**DO NOT** confound this Doily with the cheap, so-called "linen" Doilies and Centerpieces that are being sent out, which are nothing but a combination of cotton and other base fabrics. Richardson's Doilies are all made from the very best round thread Belgian Linen.

**THIS DOILY** of finest round thread Belgian Linen, stamped with the most exquisite design ever shown in this country, ready to work, with full instructions and Course of Lessons by the world-renowned art embroiderers, Professor Tsuneo Takahashi and Madame Takahashi of Japan, also pattern in colors, showing the exact effect of every thread, so that the most unpractised can work it perfectly. Our system is a new one, and the only perfectly easy and simple plan yet devised. It makes it impossible for even a child to err in doing the work.

Some of these designs of ours on this linen are alone sold in stores for as high as \$2.50 each. Catalogue of 34 new designs in Sofa Pillows, Doilies, Damask Scarfs, Hem-stitched Drawn Work, Tray and Splasher, etc., sent free. Attached to above most unusual offer (all being free) we make but one fair condition, viz.: that you promise to ask for and accept from your dealer only Richardson's if you are unable to find our silks write us. Address,

## EARN A ROMAN DIVAN

with automatic adjustment, the latest and most popular thing in parlor furniture, without paying out a cent, by taking orders for the celebrated **Niagara Extracts, Perfumes and Toilet Preparations** from your neighbors and friends.

### ONLY A FEW HOURS SPARE TIME REQUIRED

Our goods are absolutely the best of their kind, and cannot be bought for less anywhere. **We are the only firm in the world making its own goods and its own premiums, and can guarantee absolutely unequalled values.** We send the premium right along with the goods, and without a cent in advance from you, and allow you **30 days** in which to sell the goods.

**FREE** To show what we mean by **quality** we will send on request a sample package of Niagara Talcum Powder with our new catalogue of hundreds of premiums easily earned. Write to-day.

**S. A. COOK & COMPANY, 200 Cook Bldg., Medina, N. Y.**



### DRESS—(Continued).

**MAE:**—Fashion your costume by pattern No. 5766, price 25 cents, illustrated in *THE DELINEATOR* for March.

**BABY MARGUERITE:**—We publish a pattern for a child's diaper drawers; it is No. 8886 and costs 10 cents.

**VANITY:**—Your suggestions regarding the red cloth suit are very good, and it will be suitable for Spring. A blue zibeline will also be stylish.

**YOUNG MOTHER:**—The little girl's dresses may extend to the instep.

**W. L. A.:**—For the black silk we would prefer pattern No. 5788. Have a silk drop skirt and trim with folds of moiré and black Escorial lace.

**E. M. L.:**—Kimono coats will be stylish made of black taffeta silk, light-weight broadcloth or satin-faced goods.

**L. L.:**—A little girl of two and one-half years may wear her dress to the instep. Black and brown will be worn. Read the special article on dress goods in *THE DELINEATOR* for March.

**WIDOWS OF WINNIPEG:**—We would refer you to the special article on mourning attire in the April number.

### THE TOILET, ETC.

**JULIET:**—Send us a self-addressed envelop, and we will tell you where to obtain walnut stain for coloring the hair brown.

**N. B.:**—Superfluous hairs may be permanently removed by the use of the electric needle. Consult your family physician in the matter.

**VIRGINIA CARVEL AND OTHERS:**—A remedy which will check excessive perspiration, but will not prevent a return of it, is made as follows:

Powdered alum,	1/2 ounce.
Boiling water,	1 quart.
Powdered camphor,	1/4 ounce.
Juice and peel of one lemon.	

Wash the affected parts and then bathe them in this lotion. Your other questions have been referred to the department of Social Ob-servances.

**SUNFLOWER:**—An excellent camphorated tooth powder is made of:

Precipitated chalk,	7 drachms.
Powdered camphor,	1/2 drachm.
Powdered orris root,	1 drachm.

Or Castile soap and orris root, equal parts, will make a cleansing, fragrant tooth-powder, and, if desired, an equal part of precipitated chalk may be added, the three ingredients forming a tooth-powder highly recommended by dentists. A lotion for an oily skin which is also whitening in its effect is:

Borax,	1/4 ounce.
Pure glycerine,	1 ounce.
Camphor water,	1 quart.

Bathe the face with this lotion after washing.

**A CUSTOMER AND OTHERS:**—For whitening the hands you might use the following mixture:

Almond oil,	3 1/2 ounces.
Cucumber juice,	2 ounces.
White wax,	2 drachms.
Spermaceti,	1 ounce.
Oil neroli,	20 drops.

Heat the cucumber juice to a point just sufficient to coagulate the albuminous matter; strain; then melt the wax and spermaceti over a water bath; add the almond oil slowly to the melted wax; remove from the heat and add the cucumber juice slowly; stir continually. Before washing the hands, remove all substances from under the nails with a smooth-pointed implement—an ivory nail cleaner or a wooden tooth pick. The inner side of the nail should be as smooth as the outer. Then use a nail brush and fine soap vigorously, and occasionally dip the nails in powdered borax and again brush them.

## To All Who Suffer From SPINAL DEFORMITIES

85 PER CENT. CHEAPER THAN THE OLD METHODS. 100 PER CENT. BETTER



Weighs ounces where others weigh pounds. For Men, Women and Children; none too young, none too old to be cured.



We offer the only Scientific Appliance ever invented for the relief and cure of this unsightly condition; cured Mr. P. B. Sheldon, the inventor, of curvature of the spine of 30 years' standing.

### THROW AWAY THE CUMBERSOME AND EXPENSIVE PLASTER-OF-PARIS AND SOLE-LEATHER JACKETS

Our appliance is light in weight, durable, and conforms to the body as not to evidence that a support is worn. It is constructed on strictly scientific anatomical principles, and is truly a godsend to all sufferers from spinal troubles, male or female. We also make Scientific Appliances for protruding abdomen, weak back, stooping shoulders. Send for free booklet and letters from physicians, physical instructors, and those who know from experience of our wonderful appliances. SATISFACTION GUARANTEED. Write to-day for measurement blank. Don't wait.

STAMBURO, N. Y., February 9, 1901.

After having worn the plaster-of-paris jackets, I can truthfully say your appliance is far more comfortable to wear. It corrects curvature quite as well and fits the body so perfectly that no one would suspect I was wearing one. You have my life-long gratitude and well wishes.

IDA BLOOD.

The plaster-of-paris jacket above-mentioned weighed 8½ pounds. The Philo Burt Appliance put on in its place weighed 17 ounces—a difference of 115 ounces.

PHILO BURT MFG. CO.

79 Fifth Street, Jamestown, N. Y.



### THE TOILET, ETC.

**KATHERINE T.**—A daily application of any of the three following remedies will be found effective in dispersing warts: Touch the wart with a little nitrate of silver (lunar caustic); or with nitric acid. The lunar caustic produces a black, and the nitric acid a yellow stain, which passes off in a short time.

**GERTRUDE**—Dark hair should be smoothly dressed, while light or blonde hair should be loosely arranged in soft waves and fluffy curls, and in both instances the contour of the face should be considered. If the face is broad and round, the hair should be high to produce an effect of length, the coil being adjusted on the crown or just below it. If the features are long the hair should be massed at the back of the head or at the nape of the neck, to secure the effect of roundness. Few stop to consider that the hair should be so arranged as to present a becoming and attractive appearance from every point of view and not alone from the front. A low forehead permits the wearing of the high, soft Pompadour, which remains in popular favor, while the face with a high forehead is improved by an outline of tiny curls. The part at the centre still has its adherents, though that made at the left side of the loose Pompadour is more popular.



Is this what you need?

HENDERSON

## ETON Girdle-Corset

Style 444

WHITE  
DRAB  
PINK  
BLUE

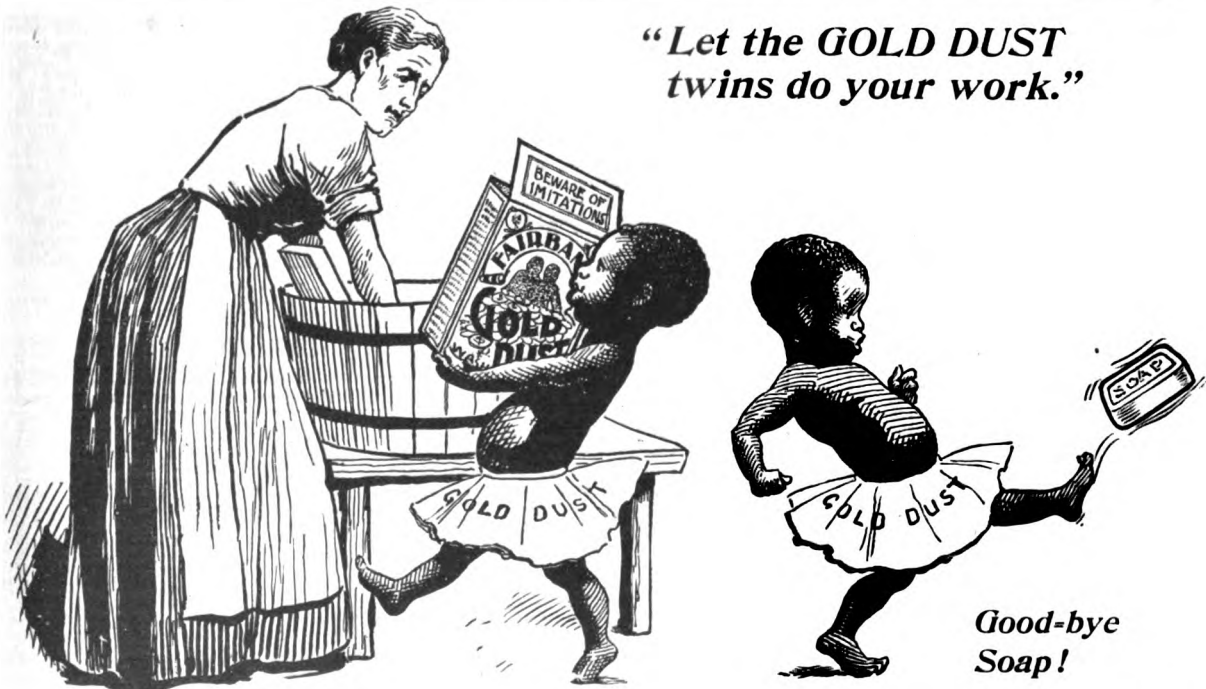
Sizes 18 to 26

Price \$1.00

It is the acme of perfection for slight and medium figures. It has the shape and effect of a Straight Front Corset and the ease and comfort of a Girdle.

AURORA CORSET CO.

Aurora, Illinois



"Let the GOLD DUST twins do your work."

Good-bye Soap!

Welcome **GOLD DUST!**

Better for clothes, dishes, pots and pans, floors and doors—and yet more economical. GOLD DUST drives dirt before it—makes everything clean and bright—lessens the housewife's cares. With GOLD DUST'S aid wash-day ceases to be "Blue Monday." It makes it possible to have snow white clothes without rubbing them to pieces on the washboard.

Made only by THE N. K. FAIRBANK COMPANY,

Chicago, New York, Boston, St. Louis—Makers of OVAL FAIRY SOAP.

## SLEEPER GO-CART

LUXURIOUS and  
COMFORTABLE

\$8.25



Latest 1902 style adjustable to sleeper position by means of a simple device whereby back, lowers and dash raises, assuming length of 38 ins., body is 14 1/2 ins. wide, made from selected white maple and imported reed.

Detachable upholstering of Bedford Cord or Venetian damask in latest colors, fitted with broad fancy strap across front to hold child in place, and beautiful scalloped and ruffled French saten parasol to match upholstery. The steel wheels have extra strong axles and springs, heavy rubber tires, rubber hub caps, patent wheel fasteners and the celebrated "Heywood" patent foot brake, running gear is the popular green enamel and stripe.

**SEND \$1.00 DEPOSIT** and we will send this special sleeper go-cart complete, as described and illustrated, C. O. D., by express or freight, subject to examination, you to pay agent balance (\$7.25) and transportation charges if found exactly as represented, otherwise we will refund your \$1.00. Order this cart to-day or write for our Special Catalogue of Go-Carts and Baby Carriages containing scores of other styles at \$2.85 up. **JOHN M. SMYTH CO., 154 & 156 W. Madison St., CHICAGO**

## For Your Waists



### Waist Set 4 pieces

No. 2327

MATERIAL—  
Fast Color Linen.

DESIGN—A combination of Lace Braid and Embroidery.

Price of complete set, four pieces, stamped on Pink, Blue, White, Tan or Nile

25c.

With materials to finish

60c.

EDWIN A. FITCH, 2 West 14th St., New York

Other Designs in

Shirt  
Waist  
Sets,  
Collars,  
Etc.

may be found on pages of this magazine devoted to waists.

Our Catalogue for 1902, will be ready June 1st. Postage is FIVE CENTS. Send the stamps to

## FOUND AT LAST!!

AGENTS WANTED!!



U. S. Pat. Apr. 26, '94 & Aug. 22, '99. The Stephenson Shirt-Waist Holder and Skirt Supporter is always ready for use. Holds waist down, skirt up. Absolutely no sewing. Reduces waist line. Made of webbing and aluminum. Will not rust or corrode. Avoid worthless imitations. Greatest Agent's article ever invented. Big profits; quick seller. Sold only by Agents. Sent prepaid, 25 cents each. **D. STEPHENSON & CO., 110 W. 42d St., N. Y.**

## The "MISSING LINK"

**SKIRT SUPPORTER**

Speaks for itself. 25c. post-paid. Sold only by Agents.

**HERRON & HERRON, Oklaoma, Ia.**



## MISCELLANEOUS.

**A SUBSCRIBER.**—If you send us a self-addressed, stamped envelope, we will supply the address of the plaiter company concerning which you inquire.

**STUDENT.**—Sarah Bernhardt, born 1844, is the daughter of a French lawyer and a Dutch Jewess; she entered the Paris Conservatoire, where her histrionic genius soon displayed itself. Her first appearance at the Theatre Francaise in Racine's *Iphigenie* was a failure, and she retired from the stage; but she again appeared in 1868, and in the following year established her reputation by her rendering of the Queen of Spain in *Ruy Blas*. She served as an hospital nurse during the siege of Paris, but after the war returned to the stage, earning ever increasing fame. Madame Bernhardt is also an accomplished sculptor and painter.

**BESSIE B. B.**—We cannot, for obvious reasons, print addresses in these columns. Repeat your questions, enclosing a stamped envelope, and we will answer you by mail.

**J. J.**—We do not publish a book entitled *Social Observances*, but there is a special article under this title each month in *THE DELINEATOR*. We issue a book of etiquette entitled *Good Manners*, price \$1, which may meet with your requirements.

**STUDENT.**—The origin of the names of the States you inquire about is as follows: Delaware derives its name from Thomas West, Lord de la Ware, Governor of Virginia, Maryland was named for the queen of Charles II., Henrietta Maria. Alabama comes from a Greek word signifying the land of rest. Ohio is the Shawnee (Indian) name for the beautiful river. Iowa, in the Indian language, signifies the drowsy one. California is said to derive its name from two Spanish words meaning hot oven.

**HENRY.**—John Harvard, clergyman and founder of Harvard College, was born in Southwark, England, in November, 1607. He graduated from the Puritan College of Emanuel in the University of Cambridge about 1627 and shortly afterward became a dissenting minister. In 1637 he married Ann, daughter of Rev. John Sadler, and sailed for New England. He died of consumption, Sept. 26, 1638, and in his will bequeathed one-half of his small estate of £1700 and his library of 200 volumes to the recently founded school in Newton (Cambridge), becoming the actual founder of the college subsequently called by his name.

**BOOKWORM.**—The Congressional Library at Washington, D. C., is open to the public from 9 A. M. to 4 P. M. each day except Sundays and legal holidays. The hours for the main and auxiliary reading-rooms are the same. Any person, may enter the reading-rooms and obtain books, magazines, newspapers, maps, etc., for reading and inspection, if an application card properly filled out with reader's name and address, title and author of book desired or name and date of magazine or newspaper or title of map is presented. A separate reading pavilion is provided for magazine and newspaper readers. There is a department containing an extensive collection of old and modern maps, among the latter many curious ones showing the earliest discoveries on the American continent and quaint maps of the New England country and campaigns of the Revolutionary War. A separate department is devoted to music. Compositions for all instruments and the voice are at the service of anyone interested, and in the music room, which adjoins, a grand piano is conveniently placed. The privilege of taking books out of the building is confined to Senators, members of Congress and members of the Supreme Court and their families.

**Mrs. G. L. H.**—Kindly make your question regarding the pewter more explicit, and enclose a stamped envelope for a mail reply, and we will promptly answer you.

## LADIES

who appreciate purity and high quality, and who seek the choicest toilet preparation for personal use, will be content only with the progressive twentieth century toilet requisite

## QUEEN

Antiseptic Talcum

## Toilet Powder

It is a delicately perfumed, wholesome, medicated toilet necessity, free from odor of tin or brass, ideal for allaying the discomforts of perspiration, sunburn, tan, foot soreness, etc.

### For the Little Ones

it prevents chafing and chapping, relieves and refreshes, keeps the skin soft and sweet. They welcome its soothing touch.

### For Men Who Shave

and for every purpose where a toilet powder is desirable "Queen" is ideal, being antiseptic, free from poisons, dainty and refreshing.

It comes in a rich, white glass bottle with shaker top of silver, with closing slide attachment, a most attractive package.

**All dealers in toilet requisites keep Queen Antiseptic Talcum Toilet Powder or will procure same on your request.**

**QUEEN CHEMICAL CO.,**  
305 Dearborn St., Chicago, Ill.

## DAVIDSON

RUBBER  
NIPPLE

Cannot collapse, gives a constant flow, prevents choking. All on account of the little collar. At your druggists, or send 2c. for a sample; 60c. for a dozen.  
FREE—"Mother's Free Library" (6 booklets).  
DAVIDSON RUBBER CO., 19 Milk St., Boston.

**We Want as Agent** An active woman in every town and city in the U. S. Liberal commissions and exclusive territory given. We assist our agents in every possible way. We do not sell the trade—only through our agents (of course direct where we have no agent). Write for further particulars.

## THE GILBERT CREST CORSET



insures the straight front effect, the flat abdomen, the gracefully rounded hips—in a word, that charm of figure which every woman desires. The upper section overlaps the under section, giving double bones and so double strength where most needed. When the body is bent in any direction, these sections give slightly on each other, which prevents the corset breaking at the waist line. All bones and steels absolutely rust proof.

OUR NEW CATALOGUE is the most helpful, at the same time the most beautiful. Write for it—NO CHARGE.

**GILBERT MFG. CO., 70 Centre Street, NEW HAVEN, CONN.**

## "SHYNEY-SHYNE" SILVER POLISH

Contains no acids. Non-injurious. Makes beautiful lustre. Once used, always used. We want a million orders this season. By mail, 15c; two boxes, 25c. Till June, will send package of flower seed free with each box. **THE SHYNEY-SHYNE CO., Cincinnati, O., Dept. E.**

## YOUR WEDDING

Invitations and Announcements printed on the best prepared stock. All the prevailing styles. **Samples** and prices for two stamps. **100 Visiting Cards, 35c.**  
**JOHN F. HORN, 149 Kinzie Street, CHICAGO**



The American Wringer Co.'s  
HORSE-SHOE BRAND  
**UNIVERSAL**



# WRINGERS

WARRANTED 3 YEARS

Over Six Million Universal Wringers have been sold, giving Universal Satisfaction. The rolls are of good elastic rubber which wring the thick and thin parts equally dry. They have the Patent Guide Board which spreads the clothes and are warranted for three years as stated on the Horse-Shoe Warranty Card attached to each Wringer. All Dealers.

**THE AMERICAN WRINGER CO.**  
99 Chambers St., New York

The largest, most luxurious day coaches of any American Railway are those on the

## "Big Four"

Each coach is eighty feet long and seats 87 people comfortably.

Magnificent through train service is maintained in connection with the New York Central, Boston & Albany, and other roads.

Write for Folders.

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Gen'l Pass. & Ticket Agt. Ass. Gen'l P. & T. A.  
CINCINNATI, O.

A good idea of  
UP-TO-DATE  
**Bathing Requisites**  
is given in the following illustrations.  
The patterns are to be obtained from  
**THE BUTTERICK PUBLISHING CO.**  
(Limited)  
and their agencies everywhere.



5173



5173



5173

Ladies' Surf Habit or Bathing Costume. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



5174



5174



5174

Ladies' Surf Habit or Bathing Costume. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



2921



2921



2921

Ladies' Bathing Costume. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



2904



2904



2904

Ladies' Bathing Costume. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



2906



2906



2906

Ladies' Bathing Costume. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.

## Neal's Enamels

THE GENUINE



### A Sanitary Refrigerator

is assured if you enamel the old one with Neal's Enamels. Have you ever thought how much moisture and vapor is absorbed by the wood surfaces of your refrigerator? How much more cleanly and conducive to health it would be if it had a coat of hard, durable, non-absorbent Neal's Enamel. It is very easy to apply and so inexpensive that anyone can have it.

#### Free to Housekeepers

Send us your name and the name of your druggist, hardware or paint dealer of whom you regularly buy, describing the woodwork in your house and number of rooms, and we will send you a can of Neal's Pure White Enamel—enough to cover a chair, waste basket or large picture frame. We only ask five two-cent stamps to pay for postage and packing. We also send our booklet, "Enamels and Enameling," with sample colors, FREE on request.

New Era House Paint  
Absolutely pure—lasts for years.  
ACME WHITE LEAD AND COLOR WORKS  
Dept. K, Detroit, Mich.



## California Ostrich Feathers

DIRECT FROM THE FARM



Beautiful Boas for \$9.75, black, natural or white, 1 1/2 yards long; full glossy, selected feathers; worth \$14.00; fashionable for Spring and Summer. Same boa, 1 1/2 yards long, producers' price, \$13.00.

Amazon Plumes Handsome \$3.00 quality, black or white, 15 inches long for \$2.00. Better quality, worth \$7.50, 17 inches long, 8 to 9 inches wide, black or white, for \$6.00. 12 inch demi-plume, black or white, worth \$1.50, for 95c. Satisfaction guaranteed or money refunded.

A GREAT CURIOSITY. Natural Ostrich Feather, just as taken from the birds, sent free with every order.

Souvenir Catalogue containing 32 pages and 40 half-tone illustrations of our Farm and Feathers, for 2c. stamp.

**Cawston Ostrich Farm**

The Original Home of the Ostrich in America  
P. O. Box 5. SOUTH PASADENA, CALIFORNIA, U.S.A.



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ON EASY CONDITIONS. REMIT 5 CENTS FOR POSTAGE.

Cut this ad. out and mail to us; send a sample of your hair, send no money, we will make and send you, postpaid, A FINE HUMAN HAIR SWITCH, exact match, 22 inches long, 2 1/4 ounces, short stem; if found perfectly satisfactory, exactly as represented, send us \$1.50 by mail within 5 days or TAKE ORDERS FOR 3 SWITCHES, we will send switches direct to the ones buying, postpaid, to be paid after examination if satisfactory; if not satisfactory return to us by mail, we enclose postage. When 3 are sold and paid for you can then have the switch we send you free. For extra shades, Red, Blonde, Gray, the cost to us is more. Price of extra shades \$2.75. Order at once or send for free catalog. Address, LADIES' HAIR EMPORIUM, Dept. B 1, CHICAGO



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Let us furnish your invitations; latest style, delivered to you; 25, \$2.00; 50, \$3.00; 100, \$4.50. Samples free. PEORIA PRINT. & STA. CO., Peoria, Ill.

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A shrewd, discerning buyer, scouring the market for the best values, cannot afford to be without our Catalogue. A postal card will bring it FREE. CASH BUYERS' UNION (Inc.), Dept. B-6, CHICAGO, ILL.



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money and time. Tell him the best underwear ever knitted is the



### Cooper Ribbed Mercerized Health Underwear

White Cat Brand

It is the latest and best health garment, knitted by a method peculiar to us. Insures perfect absorption and ventilation. No re-absorption of perspiration or other unsanitary action. Keeps the pores of the skin open and prevents poisoning the system.

We make a union suit, or two-piece suit, FOR MEN ONLY, the finest ever knitted for Spring and Summer wear. EVERY SIZE, AT THE UNIFORM PRICE OF

**\$2.50**  
A SUIT

We devote our experience and immense manufacturing facilities exclusively to these ONE-PRICE suits, consequently have perfected this suit so that it is unapproached for style, quality and price by any.

Until you have seen these

**DO NOT PAY MORE**

for they are worth more and so will save you money.

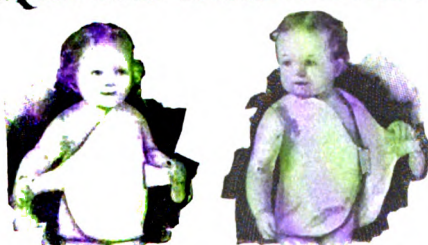
**DO NOT PAY LESS**

for a little more buys something worth so much more than you have been in the habit of seeing that you will gladly pay the difference. Ask your dealer for the White Cat Brand. If he doesn't keep it (only some do) we will send you a suit, union or two-piece, postpaid on receipt of price, if you send your measure. *We guarantee satisfaction or refund your money.*

Illustrated Catalog FREE, showing interesting White Cat Game free to buyers, or 10c. in stamps to others.

Cooper Underwear Co., Kenosha, Wis.

## Rubens' Infant Shirt



**No Buttons No Trouble**

Patent Nos. 538,988, 550,233.

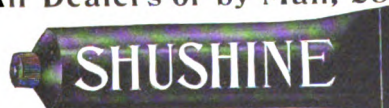
### A WORD TO MOTHERS

The Rubens Shirt is a veritable life preserver. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get them at once. Take no others, no matter what your unprogressive dealer says. If he doesn't keep them write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers; therefore we want it accessible to all the world, and no child ought to be without it.

They are made in merino, wool, silk and wool and all silk to fit from birth to six years. Sold at Dry-Goods Stores. Circulars, with Price-List, free. Manufactured by

E. M. MARBLE & CO., 94 Market Street, Chicago, Ill.

All Dealers or by Mail, 25c.



A Perfect Shoe Polish in Paste Form. When applied, a little rubbing with a dry cloth gives a beautiful polish. Keeps the leather soft and pliable. You can't spill it. Osmic Chemical Co., Dept. J, Brockton, Mass.



### The IDEAL SQUARE STEAM Cooker

With Doors. Cooks a whole meal over 1 burner, on gasoline, oil, gas, or common cook stove.

**Reduces Fuel Bills One-half.**

Has water gauge and replenishing tube on outside. Makes tough meats tender. Will hold 19 one-quart jars in canning fruits. We also make the world-renowned round Ideal Cooker with whistle. *We pay express.* Send for illustrated catalogue—Agents' Bonanza.

TOLEDO COOKER CO., Box 33, Toledo, O.

## BATHING SUITS (Continued)



3704



3704



3704

Ladies' Knickerbocker Costume. 30 to 42 inches bust, 7 sizes. Price, 1s. or 25 cents.



1472



1472



1472

Ladies' and Girls' Swimming Suit. (To be made with a High or Square Neck.) 24 to 44 inches bust, 11 sizes. Price, 1s. or 25 cents.



833



833

Ladies' and Misses' Bathing Wrap. 26 to 46 inches bust, 6 sizes. Price, 1s. 6d. or 85 cents.



3285



3285



1014

Ladies' Bathing Corset: 28 to 46 inches bust, 10 sizes. Price, 10d. or 20 cents.

Ladies' and Misses' Bathing Cap. Ladies' and Misses', 2 sizes. Price, 5d. or 10 cents.



5175



5175



5175

Misses' or Girls' Surf Habit or Bathing Costume: consisting of a 4-Gored Skirt and Combination Knickerbockers and Blouse. Ages, 6 to 16 years, 6 sizes. Price, 9d. or 20 cents.



2907



2907



2907

Misses' and Girls' Bathing Costume: consisting of a 4-Gored Skirt and Combination Blouse and Drawers. Ages, 6 to 16 years, 6 sizes. Price, 10d. or 20 cents.

**INGRAM'S MILK WEED CREAM**

IMPROVES BAD COMPLEXIONS. PRESERVES GOOD COMPLEXIONS. NOTHING MORE BEAUTIFUL THAN A SMOOTH, FLAWLESS, HEALTHFUL SKIN. THOSE NOT SO ARE MADE SO. THOSE ALREADY SO ARE KEPT SO. WHEN NATURE IS ASSISTED BY INGRAM'S MILK WEED CREAM. SOLD AT ALL DRUGGISTS. 50 CENTS A JAR. SEND STAMP FOR SAMPLE AND BOOKLET. FREDERICK F. INGRAM & CO. 50 TENTH ST., DETROIT, MICH.

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Called "Pullman" because they can by an instantaneous adjustment be turned into a Baby Carriage. Are a boon to baby and mother alike. Always ready when baby wants to sleep or sit up comfortably; a perambulator in the park or street; a hygienic bed at home. Over 50 HANDSOME 1902 STYLES beautiful reed-work; upholstery and parasols of best materials; green enameled, specially trued gears of Bessemer steel; wheels rubber tired, with latest improvements throughout. Also a complete line of Baby Carriages from \$8.75 up. Sent subject to approval, to be returned at our expense and money promptly refunded if not satisfactory. Write for our catalog to-day. FREE.

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For sale by leading druggists.

If yours doesn't have them, write for booklet, FREE.

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**ELASTIC ABDOMINAL SUPPORTERS**

Best stout silk (extra weight), \$5.50; silk, \$4.00; selected linen, \$3.75. Other manufacturers will charge you from 30 to 50 per cent. more.

For a prudent person we recommend our elastic ADJUSTABLE SUPPORTER; can be made larger or smaller by simply changing the buckles. Prices same as above. We make an elastic supporter as low as \$2.00.

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45 HUNNEWELL STREET, HIGHLANDVILLE, MASS.



## BATHING SUITS—(Concluded)



Misses' and Girls' Sailor Bathing Costume: consisting of a Shield Body and Drawers in One and a Full Skirt. Ages, 6 to 16 years, 6 sizes. Price, 10d. or 20 cents.

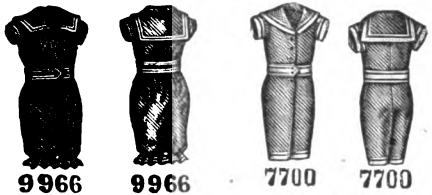


Misses' and Girls' Bathing Costume: consisting of a Straight, Full Skirt and a Combination Blouse and Drawers. Ages, 6 to 16 years, 6 sizes. Price, 10d. or 20 cents.



Misses' and Girls' Knickerbocker Bathing Costume. Ages, 6 to 16 years, 6 sizes. Price, 1s. or 25 cents.

Girls' Bathing Costume. Ages, 4 to 12 years, 5 sizes. Price, 10d. or 20 cents.



Child's Bathing Suit. Ages, 2 to 8 years, 4 sizes. Price, 7d. or 15 cents.

Child's Bathing Costume. Ages, 2 to 8 years, 7 sizes. Price, 10d. or 20 cents.



Child's Paddling Drawers. (Desirable for Waterproof Cloth, Cravenette, etc.) Ages, 2 to 10 years, 5 sizes. Price, 5d. or 10 cents.

Boys' Bathing Suit. (To be made with a Sailor or Round Collar.) Ages, 5 to 15 years, 11 sizes. Price, 1s. or 25 cents.



Boys' Bathing Suit. Ages, 5 to 15 years, 6 sizes. Price, 10d. or 20 cents.

Men's Bathing Suit. 34 to 46 inches breast measure, 4 sizes. Price, 1s. 3d. or 30 cents.

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## Free

### PIANO OR ORGAN

### FOR A YEAR

We will ship any Cornish American Piano or Organ upon the distinct understanding that if not found entirely satisfactory after 12 months' use we will take it back and refund purchase money and freight charges with 6 per cent. interest added,

### Thus Giving You One Year's Free Trial in Your Own Home.

You take no risk when you buy on the celebrated **Cornish Plan**. It is the only way. Arguments and claims are worthless in the face of this guarantee. If as good pianos and organs could be bought anywhere else for as little money, we could not afford to make an offer like this, but we'll go further. In proof of this statement which may to some appear extravagant, we give to every purchaser a guarantee that is practically a bond secured on the whole of our plant and property, worth over **One Million Dollars**, warranting each instrument sold to be exactly as represented. Furthermore the Cornish American Pianos and Organs are distinct and different in construction and appearance from any other make and are sold on their merits to the public direct, without the intervention of agents and dealers; and as a matter of fact they are **BETTER** in **EVERY IMPORTANT CHARACTERISTIC** than the majority of other makes. **EVERYTHING** is gained and one-half saved to purchasers of the **CORNISH** instruments. **OVER A QUARTER OF A MILLION SATISFIED PATRONS** testify as to this.

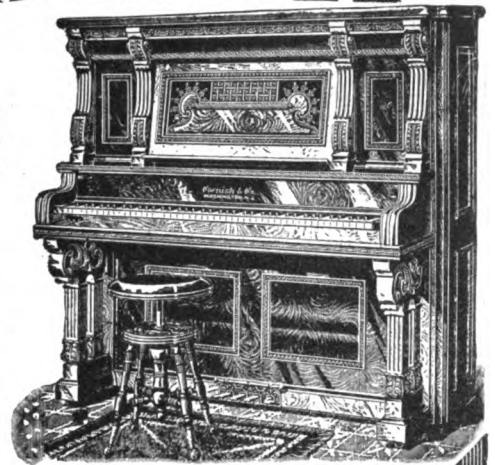
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To every intending purchaser we will present a beautiful set of miniatures, being accurate representations of our Pan-American models of the latest styles in Cornish Pianos and Organs. These miniatures constitute the most costly advertisements ever issued and enable anyone to select an instrument, no matter at what distance they live—as the Piano and Organ in exact color as to wood, etc., is exactly reproduced. This elegant embossed set is sent free and with it the **CORNISH AMERICAN SOUVENIR CATALOGUE** handsomely illustrated with presentation plate in colors and fully depicting and describing **50 exposition models** of Cornish American Pianos and Organs, also our interesting book "**The Heart of the People**" and our co-partnership plan by which you or anyone can get a **CORNISH PIANO OR ORGAN FREE**.

Send us your address to-day and we will mail catalogue and miniatures **FREE** if you mention this magazine.

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FOR 50 YEARS PIANO AND ORGAN MAKERS to the AMERICAN PEOPLE



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By our Manufacturer's One Profit selling system you can buy Vehicles and Harness direct of us and save the Jobbers' and Retailers' profits. Freight? Yes, you pay the freight, but so does the dealer. If he pays it he charges you a profit on freight also. Do you see?

**\$45.90 FULL LEATHER TOP BUGGY**

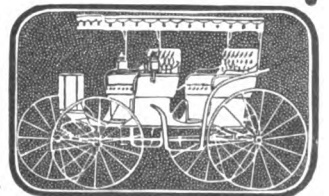
Distance Axles, Spring Cushions, End or Side Bar Springs, Hickory Gear Woods, Full Bolted "B" Grade Wheels.

**CANOPY TOP SURREY, \$59.65**

Full Fenders, Oil Burning Lamps, Spring Cushions, Full Bolted Wheels, 1 1/2" Steel Axles, End or Brewster Springs, Fine Finish. **Every Vehicle Guaranteed Two Years.**

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**SUTCLIFFE & CO., Louisville, Ky.**







(10 yrs. old m'kt)

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## MISCELLANEOUS—(Concluded)

**IRENE:**—The doll table should be one of the brightest and cheeriest at the fair, because here the children's interest will centre. A liberal supply of Chinese lanterns may be used, and yellow, cream or white draperies may be hung. The interest in the sale will be increased if the dolls are disposed in groups to represent the scenes of real life, a fairy story or a popular picture. Cinderella, her sisters and the prince would make a very effective and salable group. A skating scene showing dolls in furs and warm coats; a boating party on a great lake made of looking-glasses, the meetings of the glasses being skilfully concealed by islands of moss, and the dolls being in pretty Summer costumes; a picnic party under some evergreen trees, a five-o'clock tea, a Queen of the May festival, a Brownie escapade, a group of nurses with baby carriages containing beloved dolls in long dresses—any of these groupings will attract attention to the articles on sale, present the little figures in an agreeable light and add immensely to the picturesque effect of the booth.

**LORA:**—A very pretty birthday gift for a young mother would be a night clock of milky-white glass; behind it is placed a taper which renders the hands easily distinguishable in the dark. These clocks are especially convenient for bedrooms.

**PHILOLOGIST:**—Prince Louis Lucien Bonaparte's famous collection of books on philology, embracing rare works on the development of European languages, and formed during a period that covered over forty years, was recently purchased by the Newberry Library of Chicago. The Newberry Library will doubtless issue a partial or complete catalogue in time. The librarian will probably furnish you with additional information regarding the subject if you write him.

**M. E. B.:**—If you send a self-addressed envelope, repeating your question, we will give you a list of training schools for nurses in New York and other large cities in the United States.

**LOUISE:**—We refer you to the special article on birthday parties in *THE DELINEATOR* for January. We also publish two pamphlets containing unique entertainments and they are entitled *Day Entertainments* and *Other Functions*, and *Social Evening Entertainments*, price 25 cents each.

**C. E.:**—You might make an autograph pillow by using a large linen handkerchief. Have your friends write their names upon it and then outline the latter in different colored silk.

**EVE BELL:**—1. It is usual to serve refreshments when one has a day at home. Tea, chocolate, dainty sandwiches, little cakes and bonbons may be arranged on a small table in a convenient corner of the room and served informally. Anchovy and cheese sandwiches, chicken and mayonnaise sandwiches, club sandwiches, dill sandwiches cut in triangles, lobster sandwiches, salad sandwiches, etc., are all dainty, and you will find directions for preparing them in *Butterick's Correct Cookery*, published by us at 25 cents. 2. The wages paid to stenographers vary according to their ability, speed and accuracy being essential to success.



# FAIRY SOAP

The Oval Cake

It's not so much  
what you pay as what  
you get for what you  
pay. Fairy Soap sells  
for 5 ¢. Each cake wrapped  
and packed in a separate  
carton. You can pay more  
for a toilet and bath soap, but  
you cannot get  
more.

Fairy Soap  
is pure,  
white,  
floating;  
never turns yellow.



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This long hip  
"Erect Form" is the  
very latest corset!

The extra pieces at the side cover and fit the hip with perfect smoothness, rounding off the lines into exquisite curves. In no other makes of corsets will you find this very latest Paris model. The new tight skirts *demand* that you wear it.

Just now there are two numbers:

711, which costs \$2.00

713, which costs \$4.00

## Seven Others Erect Form

ERECT FORMS 973 and 701. For medium figures. Low-busted, medium hip. Sizes 18 to 30	\$1.00
ERECT FORM 974. Like 973, but made of fine coutil. Sizes 18 to 30	1.50
ERECT FORM 959, <i>Improved</i> . For average figures. Of French coutil. Sizes 18 to 30	2.00
ERECT FORM 966. For developed figures. Low bust and long hip. Sizes 18 to 36	3.00
ERECT FORM 962. For stout figures. Long over abdomen and hips	2.50
ERECT FORM 970. For medium figures. Like 973. Of white batiste. Sizes 18 to 30	1.00
ERECT FORM 972. In white batiste. Low "V" bust. Extra long over hips and abdomen. Sizes 18 to 30	1.50

Your dealer will supply you

*If he does not carry the models you desire, mention his name and forward the price direct to*

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